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Going to the Park With Henry Stern, by Joe Klein

Stock Man—The New Computer Craze, by Jack Egan

NEW YORK

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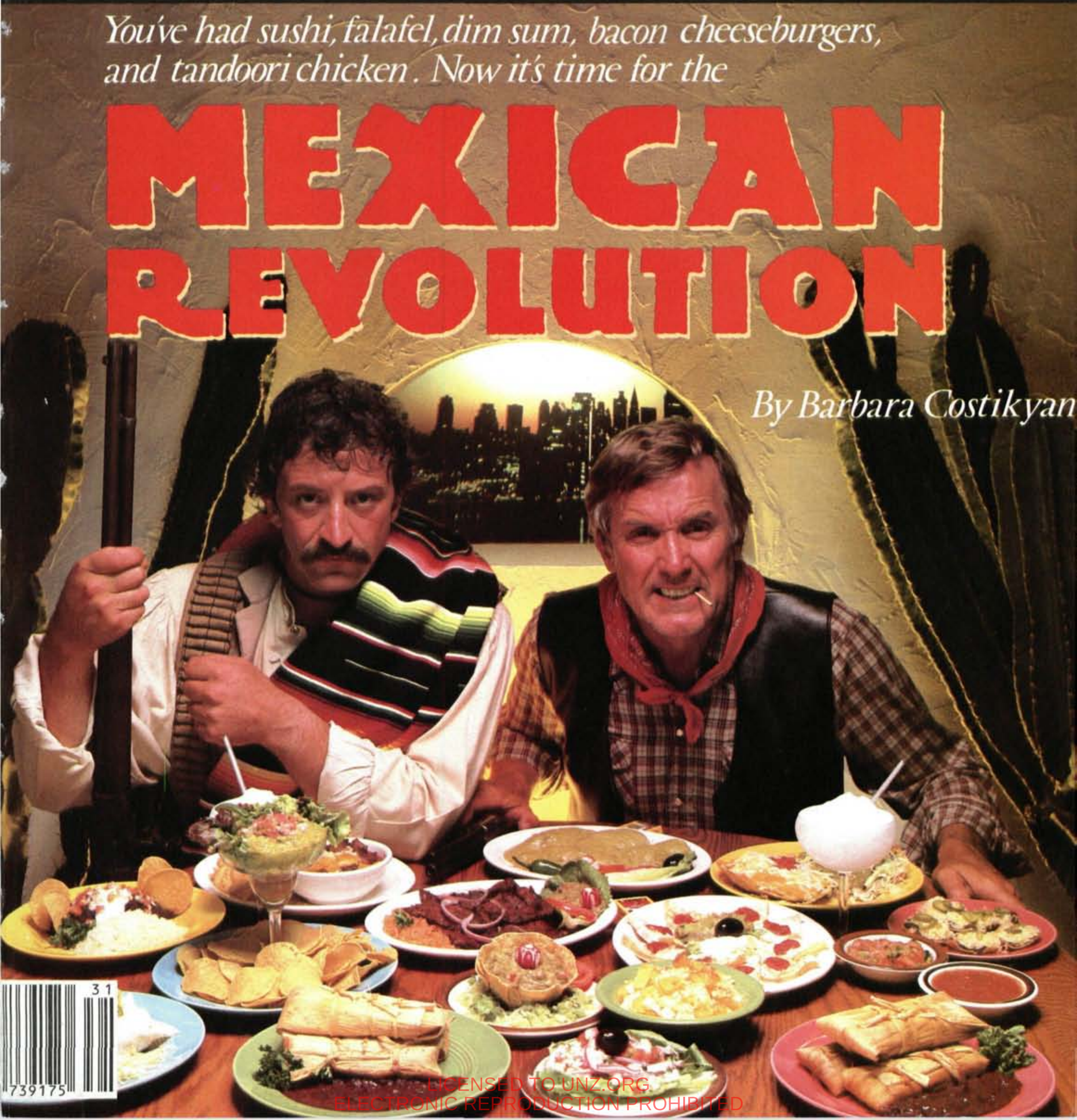
MEXICAN REVOLUTION

By Barbara Costikyan



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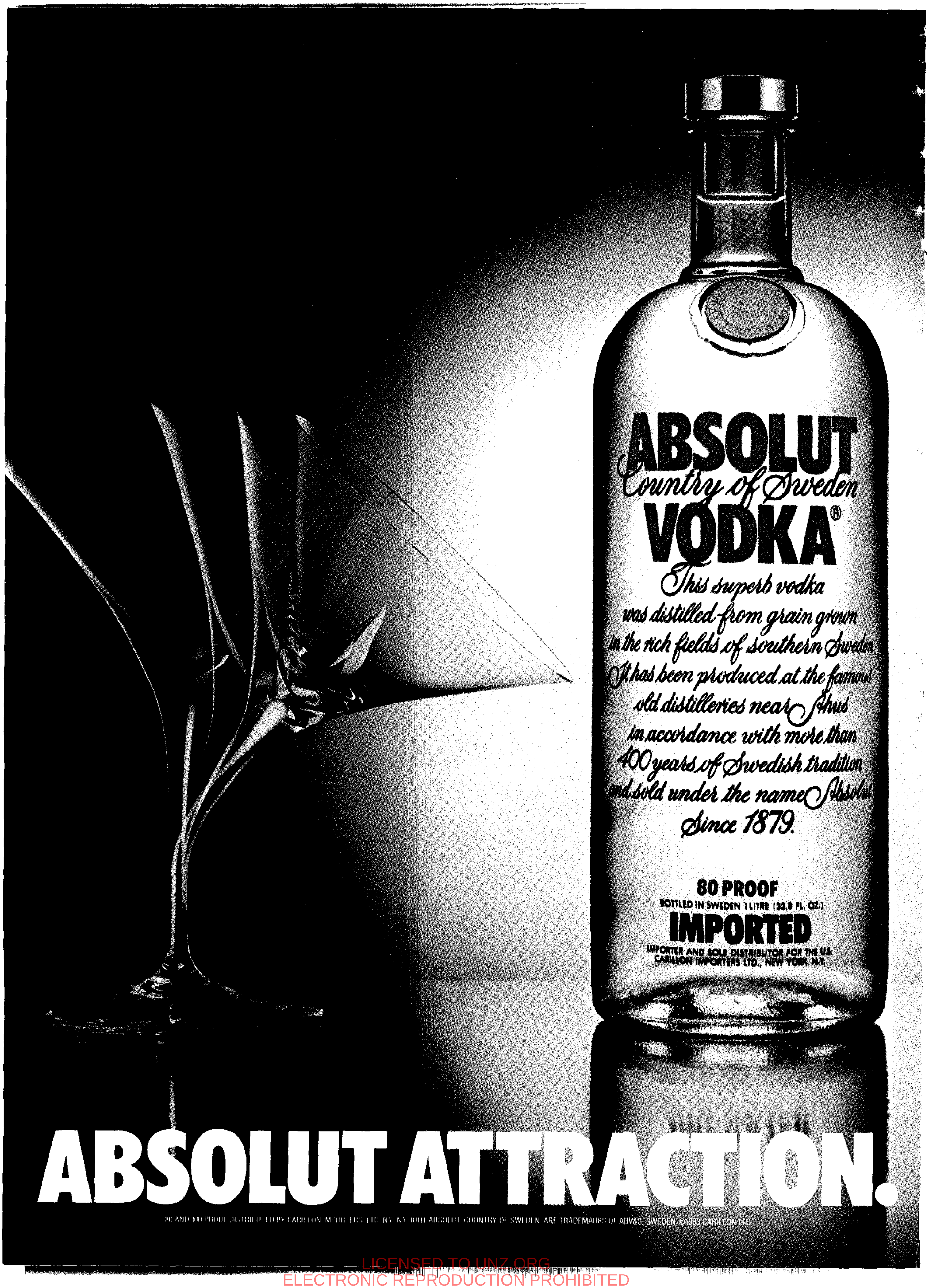
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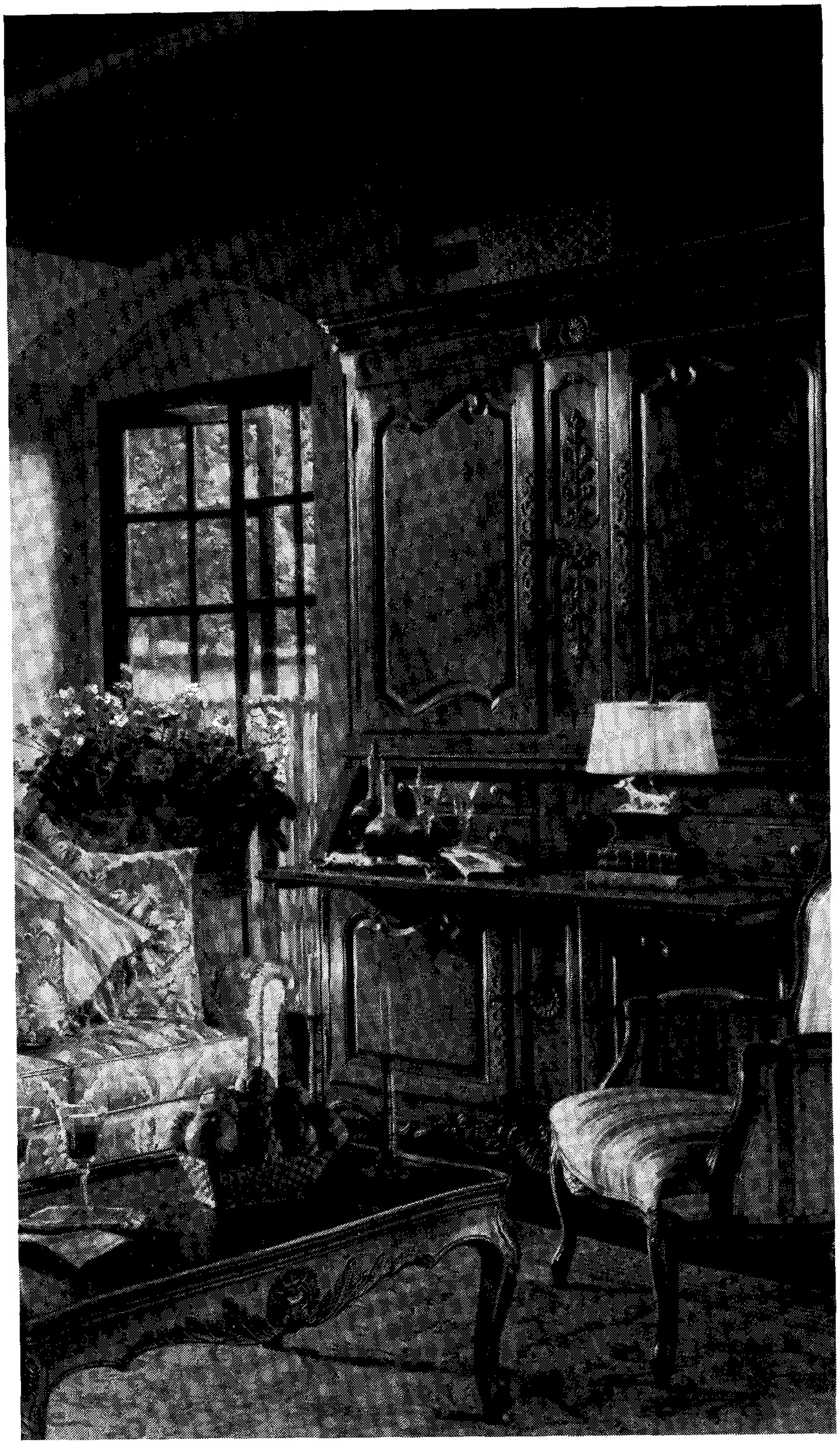

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OUR STATUS SYMBOL IS UNDER THE HOOD, NOT ON IT.

Cars and people have in common a very human tendency to celebrate what they do best. So the exact nature and location of these celebrations can be quite revealing.

It's worth noting, then, that the BMW 733i is equipped with no chrome ornaments or other such sacraments of self-congratulation.

It wears its priorities not on its hood, but in places less apparent—and far more consequential.

PERFORMANCE FAR BEYOND THE SUPERFICIAL.

Beneath a thick shell of steel and multilayered paint, the 733i is the technological opposite of superficial.

It shuns big-bore V-8's in favor of a fuel-injected in-line six, one in which "every cubic centimeter is squeezed for the ultimate output" (AutoWeek).

The squeezing is accomplished electronically. A system called Digital Motor Electronics uses a microprocessor to ensure that ignition occurs at the optimum moment for optimum performance.

Another electronic system helps you drive with optimum efficiency. The 733i's analog fuel economy indicator reports back your actual mpg figures, so you can adjust accordingly.

Meanwhile, an onboard computer keeps tabs on such information as the distance remaining to your destination. And a Service Interval Indicator even calculates when routine service is needed. (All the while, of course, BMW protects your investment—with a 3-year/36,000-mile limited warranty and a 6-year limited warranty against rust perforation.*)

This same preference for the substantive over the superficial distinguishes the passenger compartment. With orthopedically-designed leather bucket seats, an ergonomically engineered instrument panel, and many other functional amenities.

These and other feats of engineering serve a purpose higher than ornamentation. The purpose is fun—the sort of pulse-quickening performance that, in the words of Car and Driver, "can take a limited amount of time and turn it into an experience to be savored for always."

A CONSPIRACY OF SCARCITY.

At $35,000 each, simple economics prevent the 733i from becoming a car for mass consumption.†

Its technological refinements have the same effect. As does the predictably time-consuming process of creating such a car—resulting in an output so limited that far less than one percent of all luxury cars offered in America this year will be 733i's.

All these factors conspire to severely limit supply—and, ironically, to ensure heavy demand. Last year, as in all previous years, there were more would-be 733i buyers than 733i's.

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LET YOUR LOCAL BMW DEALER ARRANGE A THOROUGH TEST DRIVE.

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By Jack Egan

The personal-computer revolution is on the way to touching off a transformation for investors. Already, countless market players are tracking their portfolios, calling up financial data, and performing elaborate analyses—all at home on their computers. Sophisticated investment software is now available, and better packages are constantly appearing. Brokers are learning to accommodate this at-home market. Ultimately, investors may be able to make a trade simply by punching a button.

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Mexican Revolution
By Barbara Costikyan

Never have there been so many places in the city where one can satisfy a craving for chimichangas, a hunger for jalapeño, a notion for nachos. Some of these restaurants purvey Mexican food, some Tex-Mex (after all, Tex was once part of Mex), some a bit of both. Barbara Costikyan has visited fifteen of them—the well known and successful, the new and different, the humble and small—and discovered where the food is hot, hotter, and, sometimes, not so hot.

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Henry Stern Goes to the Park
By Joe Klein

"Henry knows more about the city than anyone," says Mayor Koch of his friend Henry J. Stern, the new commissioner of parks and recreation. During Stern's nine years on the City Council, his devotion to duty—and his distracted eccentricity—was legendary. Now charged with upgrading 25,000 acres of parks on a very tight budget, he seems unfazed by the challenge, at home in his outdoor domain, delighted with each small victory. "I saved two trees today," he said recently. "Isn't it nice to have a job where you can save trees?"

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The men who run Mädderlake, the Upper East Side florist, take a busman's holiday each weekend, when they head upstate . . . to their garden.

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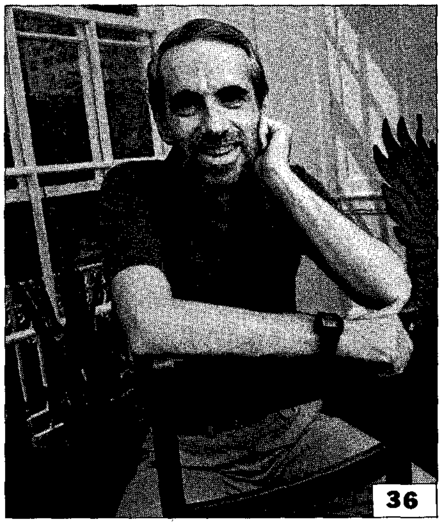

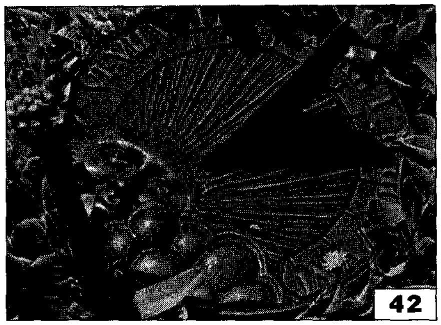

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Cover: Photograph by Larry Williams.

Models: Augie Brown (right), of Gilla Roos, and Antonio Morello. Set by Robert Zakarian's Prop Shop. Food from Caramba!!, Pancho Villa's, and Seasons of My Heart at Rick's 181 Lounge. Cacti from Plant Connection, Inc. Skyline photograph by Hiroyuki Matsumoto/Black Star.

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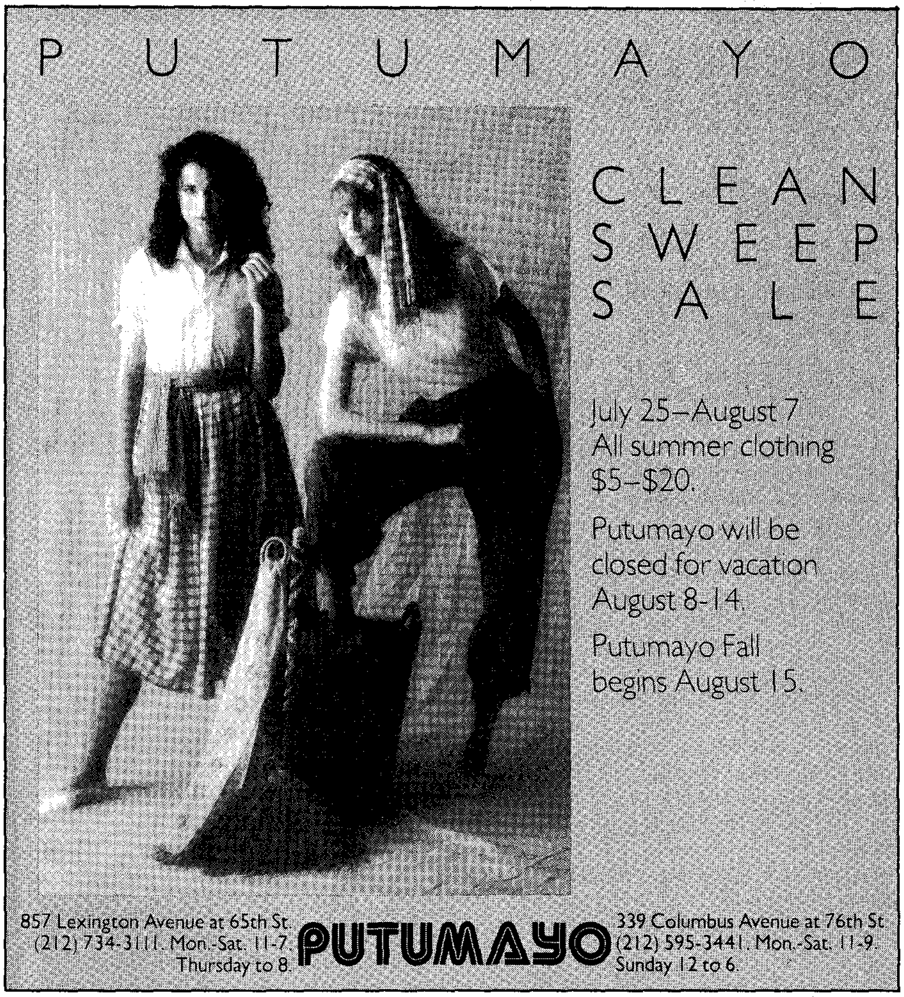

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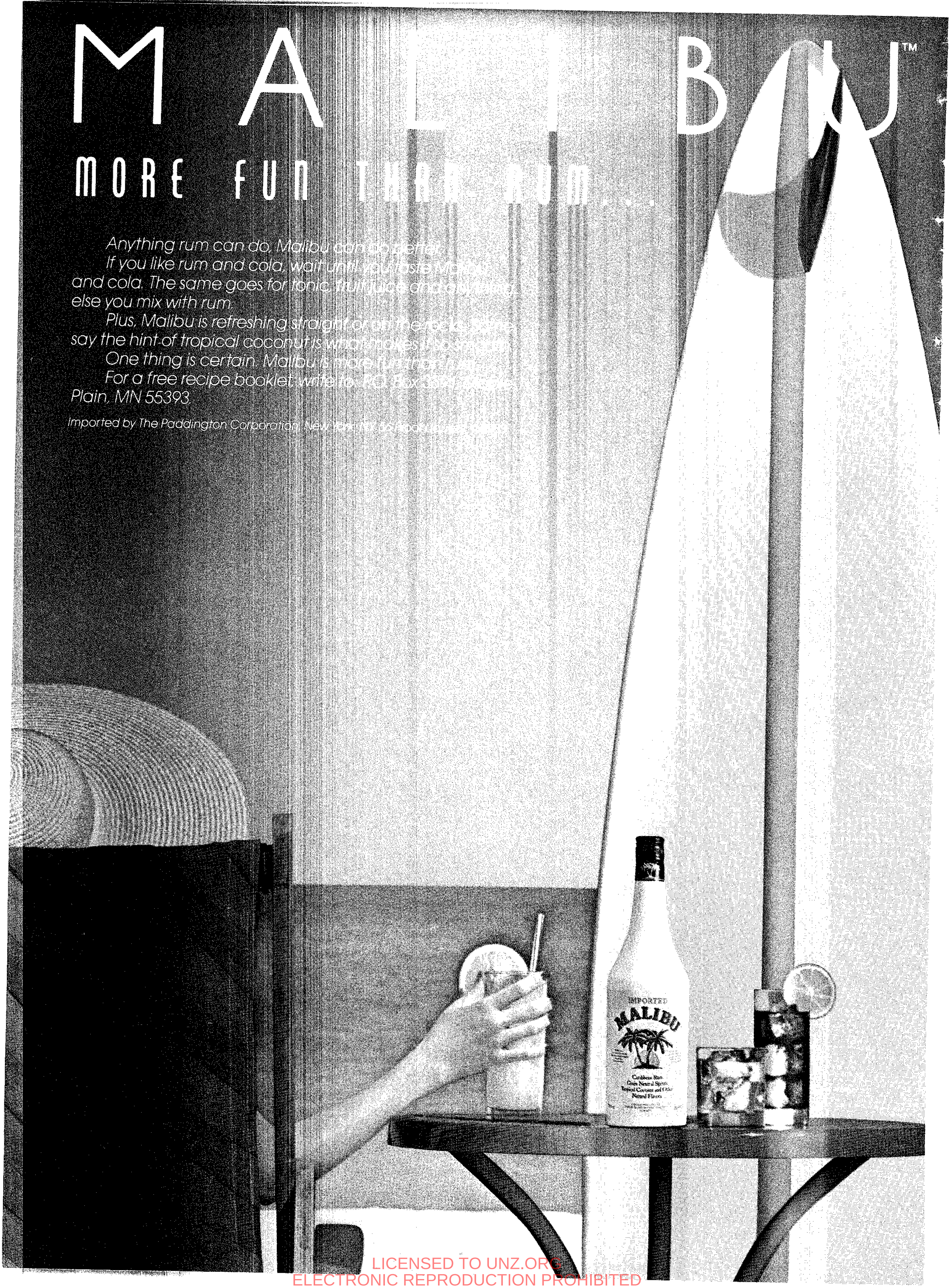

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LETTERS

What Do the Simple Folks Do?

WHILE I ENJOYED MARIE BRENNER'S article ["Know Your Hamptons," July 4–11], I couldn't help wondering if I'd missed something in my years as a Hamptons habitué. Apart from glimpsing Art Garfunkel on a hot, dusty road in East Hampton, I've yet to notice the rich and famous personae described in such lavish detail. The Maidstone Club, croquet lawns—puh-leeze. What ever happened to half-shares?

Beth Sherman
Manhattan

THE MANNER IN WHICH ONE pronounces "Quiogue" separates those who trace their Westhampton roots to the hurricane of '38 from those of the nouveau persuasion. Your writer is clearly in the latter group. It is important to forget Latin and concentrate on the long sound of the *i*. Thus, "Kwhy-og."

Rosemary McAllister
Quiogue, N.Y.

WE BOUGHT OUR HOME IN THE COUNTRY for less than it costs to spend one summer in Southampton. We have over five acres of woods with fruit trees, flowers, berry bushes, and a fish-stocked pond, and a house with four bedrooms and a huge stone fireplace. And we wouldn't dream of telling you where our country home is.

Helene and Howard Kenvin
Manhattan

MARIE BRENNER HAS UNDERMINED HER credibility by identifying Mrs. Najeeb Halaby as the king of Jordan's mother-in-law. Queen Noor's mother and Najeeb Halaby were divorced several years ago. The current Mrs. Najeeb Halaby was formerly a Frick.

Sally Hunter
Northern Virginia, Va.

MARIE BRENNER'S ARTICLE HAS CREATED havoc in my life. Here I am, enjoying my home in East Hampton, when, according to Ms. Brenner, I should be contemplating suicide. I didn't realize how inadequate I was, spending a leisurely Saturday morning with my husband when I should have been at the East Hampton Tennis Club. I've actually been accepting dinner invitations to homes located on lanes other than Lily Pond. And our house, what a triple faux pas—north of the highway, past the windmill *and* the railroad overpass. Why they let us have a 324 telephone exchange I'll never know. Thank you, Ms. Brenner, for your keen sociological insights.

Susan Sloves Dunn
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

ALTHOUGH IT IS MARIE BRENNER'S prerogative to report on the life-style of a community as she chooses to see it, we, the interior designers who worked with Madelle Semerjian to bring the Southampton Designer Show House into being, feel strongly that Ms. Brenner failed to describe the capable, energetic lady of quality we know. Mrs. Semerjian has been the moving spirit in raising money for the Rogers Memorial Library.

Lyn S. Ashe, Betty Barrett, Marshall R. Taylor Biddle, Arthur A. Brill, Richard Callahan, Georgina Fairholme, Vincent Fourcade, Ronald Grimaldi, Lil Groueff, Mark Hampton, Richard V. Hare, Peter van Hattum, Kathy Irwin, Friederick Kemp, Sandy Killough, Audrey Koehler, Vince Lattuca, Diane Love, Ned Marshall, Kevin McNamara, Luis P. Molina, John Robert Moore II, Richard Lowell Neas, Carol O'Neill, Tom O'Toole, Josef V. Pricci, Michael de Santis, Harry Schule, Jean Simmers, Clifford H. Stanton, Victoria Strong, Tania Vartan, Michael Zabriski
Southampton, N.Y.

WE USED TO WEEKEND IN CHIC EAST Hampton. Our telephone exchange was 267; our cleaning lady's was 324. Thanks to a glut of articles like yours, we now go elsewhere.

Charlotte Voelker Schwarz
Manhattan

On the Record

CRAIG UNGER'S STORY DEALING WITH Rebekah Harkness ["The Heiress," June 27] portrayed my role as attorney for her daughter Edith in a derogatory manner. I was aware of Unger's writing about the Harkness family, but in deference to my professional obligations I refused to be interviewed. Now, however, I must set the record straight. In 1969, as Rebekah Harkness's attorney, I first met Edith, who at age 21 was a patient in a sanitarium. Primarily on my initiative, and through arrangements that I made, Edith became an outpatient and was eventually released. For the next thirteen years, with the approval of Rebekah Harkness (whom I no longer represented), I served as Edith's attorney, trustee, and personal adviser, throughout her marriage, divorce, bouts with alcoholism and emotional instability, and her final attempt to build a life for herself at her Potomac residence.

During this entire period, I never heard from Edith or anyone else that she questioned my trust or was considering dismissing me, as is alleged repeatedly in Unger's story. On the contrary, many people who knew of Edith's problems have complimented me both on my professional relationship with her and on my role in helping her establish her personal life. Finally, it should be made clear that at no time did I request or obtain from Edith any power of attorney in my favor, and as her attorney I did not have any authority to commit her to an institution.

Milton P. Kayle
Manhattan

Craig Unger replies: MILTON KAYLE challenges none of the facts in the story. First, he makes reference to the greater part of the thirteen years he was attorney for Edith Harkness. I would have been delighted to include such information had he made it available. More significantly, Kayle's claim that he never heard from "Edith or anyone else that she questioned" his trust is stated as though he were adding new information. In fact, he was duly quoted to that effect in the article: "Kayle insists the notion that Edith wanted to fire him is 'absurd.'" And three sources contradict him. Edith's friends Jimmy Frazier and Kenneth Grundberg and her sister, Terry McBride, all say that firing Kayle was a concern Edith brought up many times. Kayle's claim that he didn't request or obtain any power of attorney from Edith is nothing new. The article states that Edith "told Terry that she feared that she'd given Kayle 'power of attorney for life.' In fact, there is no such thing." As Edith's friends point out, she frequently signed documents without being fully aware of their legal implications. And since the article went to press, I have obtained a copy of Edith's will, which Kayle drew up for her, giving him broad powers as an executor of her estate.

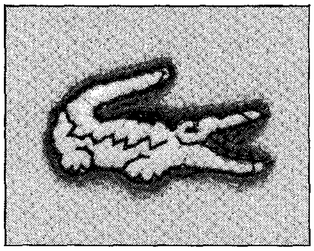
But Kayle is most disingenuous when he writes that as Edith's attorney "I did not have any authority to commit her to an institution." At no time did my article claim his power was based on being her lawyer. Rather, I simply reported that it was Kayle who called Edith's psychiatrist and had him and a psychologist go to Edith's house after midnight. Kayle does not dispute that fact or any of the subsequent events that led to her death that night. ■

INTELLIGENCER

Fewer Gators For Izod

THAT FAMOUS IZOD alligator seems to be becoming an endangered species, with the manufacturer planning to remove it from many shirts and make it less prominent on others.

"There's just a percentage of the market that doesn't want anyone's emblem on the outside," explained Dick Catlett, Izod's men's-wear president. Next week, he will unveil a spring line in which 20 percent of the shirts are gatorless and another 15 percent have the emblem embroidered in the same color as the shirt fabric.



Emblem: *On the wane.*

Only 10 percent went without gators this year, and only 5 percent bore the inconspicuous embroidered symbol. Retailing experts say the change reflects realistic thinking by Izod, a division of General Mills. "Over the last month, stores have been saying people want to be themselves and not have labels on the outside," remarked clothing-industry analyst Ed Johnson.

Mickie's Homecoming Sparks a Feud

Siebert: *Misleading ads?*

FORMER STATE BANKING SUPERINTENDENT Muriel "Mickie" Siebert is locked in a feud with a business rival who has accused her of misleading advertising.

In a national ad campaign celebrating her recent return to her old Wall Street firm, Muriel Siebert & Company, the former Carey-administration official boasted that she had "literally invented" discount brokerage.

"She's just looking for publicity," countered Leslie Quick III, vice-president of Quick & Reilly, a $2-billion-a-year bargain-brokerage house. "*We* were the first New York Stock Exchange firm for discount brokerage."

Following a protest by Quick, Siebert said, the stock exchange told her to reword her ads. They now say she "virtually invented" discounting. But she has fought back, filing her own complaint against Quick's advertising.

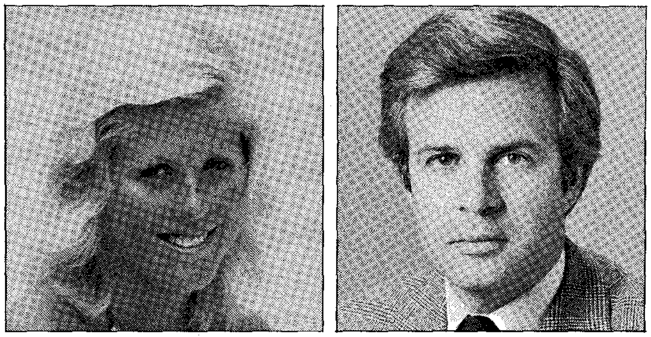
"I *was* the first, and I will prove it. They started a month after us [in 1975]," she fumed last week. Quick & Reilly had run a huge New York *Times* ad describing itself as "the very first NYSE member firm to slash commissions."

Quick now says he has heard from the Big Board about that ad, and he has agreed to qualify his claim. Siebert, however, says she'll continue to fight, to prove that her assertions were true.

ABC Keeps Gerulaitis Match a Secret

ABC-TV HAS TURNED WHAT could have been promoted as the sports wedding of the year into one of its best-kept secrets, and TV people are wondering why.

Vitas Gerulaitis's sister, Ruta, a former tennis pro, was married on July 9 to John Martin, the normally publicity-loving ABC vice-president in charge of summer-Olympics coverage. Guests included John McEnroe, Bjorn Borg, Cheryl Tiegs, Howard Cosell, Alan King, and ABC sports-and-news chief Roone Arledge—and no reporters. The marriage wasn't announced in the New York *Times*, and ABC's own P.R. people weren't told about it.



Ruta, Martin: *Even the network's own P.R. didn't know.*

"Roone could have got ink out of this one. Maybe he was worried about the Gerulaitis name, even though Vitas beat the rap," suggested one TV publicity executive, referring to the decision by a grand jury not to indict the tennis star after a drug investigation.

But an ABC spokesman rejected this theory as "farfetched," contending "we would never cover an event like an executive's wedding." And Ruta said, "We just wanted a low-key, family-style wedding."

Democrat Steps on Democrats' Feet

IS DEMOCRATIC-PARTY CHIEF Charles T. Manatt undermining an effort to unseat Republican senator Jesse Helms? That's what some Democrats fear.

Manatt, chairman of the Democratic National Committee, has been mailing out a national appeal for funds to launch a "headquarters" campaign against the North Carolina senator. But he has done so without consulting the North Carolina Democratic Victory Fund, a group already raising money nationally to replace Helms with a Democrat next year. Moreover, all proceeds from Manatt's drive will go into the party's *general* campaign fund, rather than being earmarked to defeat Helms—a fact not made clear in the mailing.

"Manatt is just using Helms as a stalking-horse, and this will siphon off money that might otherwise have gone to North Carolina," one Democratic fund-raiser charged.

The national committee's direct-mail director, Frank O'Brien, denied that the mailing is misleading, since it does mention support for "candidates who can win against Helms and his right-wing allies." Helms is a leader of the New Right on Capitol Hill.

How much money from Manatt's effort will be fed into North Carolina? "I think Helms will probably be our highest priority among Senate races," O'Brien said. "I don't think we detract from the [local] campaign."

BY SHARON CHURCHER

Photographs: top, Fred McDarrah; center left, Art Seitz/Gamma-Liaison.

The King and Farah: Paying His Respects

IN SOMETHING OF A BREACH of Middle East protocol, King Hussein, of Jordan, dropped in on an old friend the other day—the former empress Farah, widow of the shah of Iran.

Hussein, his American wife, Queen Noor, and their three children spent several hours with Farah at a villa in Cannes where she has been vacationing, an acquaintance of the monarch's told *New York*.

"Politically it may not have been a very good thing for him to have done, given the way the rest of the world tends to feel about the shah," the acquaintance remarked. "And in the Middle East, it's not only very unusual for a man to visit a woman, but normally *you* always visit the monarch. Still, it was just him being a gentleman. She's a bit of a tragic figure."

Hussein, Farah: *Possibly an unwise visit, says friend.*

A Jordanian-government official, who asked not to be named, commented, "I am not aware of private visits by His Majesty, but I cannot see there would be any significance." He pointed out that though Hussein, an ex-hunting partner of the shah's, supports Iraq in its war against Iran, Jordan does recognize the regime of Ayatollah Khomeini.

More Legal Aid For Hollywood

YET ANOTHER TOP ENTERtainment lawyer is becoming a movie executive. Tom Baer, whose clients have included Richard Attenborough and Robert Stigwood, will soon head a leading production company.

Baer takes over in August as president of Kings Road Productions, whose credits include *Little Darlings, The Last Picture Show,* and *Eye of the Needle.* "His arrival heralds a five-picture-a-year schedule, starting with a comedy starring Steve Martin," said a source close to the company. Its chairman, Stephen J. Friedman, recently clinched a major distribution deal with Universal.

Hollywood lawyer Frank Rothman is chairman of M-G-M/U.A., and Robert Redford's ex-attorney, Gary Hendler, heads Tri-Star, a new studio. "Maybe [Columbia chairman] Frank Price will form a law firm," joked a Hollywood observer. Price is *not* a lawyer.

Baer: *To Kings Road.*

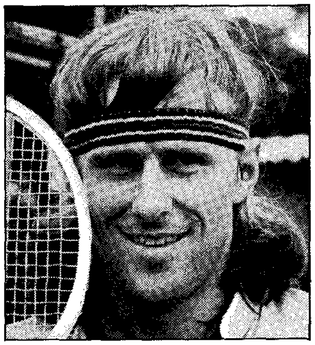
An Early End for Borg's Retirement?

JUST SIX MONTHS AFTER ANnouncing his retirement from professional tennis, Bjorn Borg is mapping a comeback, according to a close friend.

"Borg was fed up with the tennis establishment and bored, but now he says he misses the limelight," the friend told *New York.* The Swedish star will play in small, out-of-the-way tournaments in 1984, he explained, "to build himself up, so that in '85 he can do the classics again, Wimbledon and the U.S. Open."

Borg last played those championships in 1981, and this January he told the press he was quitting because he no longer had the drive he'd need to regain the world's No. 1 ranking, which he most recently held in 1980.

His agent, Bob Kain, warned when Borg retired that "I don't know if that may change." And last week Kain confirmed that "we've discussed his playing a couple of events next year. . . . I do think he'll do a tournament here and there, and he'll see if he enjoys it. It's not the money; it's the competition he might miss"—Borg made $3.6 million in his pro career. "He's retired right now," the agent added, "but he's only 27, you know. He hasn't told me about any definite plans for 1985, but anything is possible."



Borg: *May compete next year.*

News and Gossip of the Rialto

GARRY TRUDEAU'S FORTHcoming Broadway musical, *Doonesbury,* will offer an offstage surprise—a $35 top ticket price. That's against the $40 to $45 being charged by other musicals on Broadway. "My neighbors can't afford to see theater anymore. We're not in a nonprofit business, but I think some shows could be lower," said *Doonesbury* producer James Walsh. He cited *Amadeus* as a very costly ticket. Bernard Jacobs, president of the Shubert Organization, which produces *Amadeus,* responded, "I don't believe any producer willfully overcharges, because you'd lose customers." Jacobs predicted that rising wage costs would soon drive *up* ticket prices for most musicals. "I would hope that [*Cats*] wouldn't have to go over $47.50," he said. . . . The producers of *Preppies,* a soon-to-open Off Broadway musical, have been hearing ominous noises from representatives for Lisa Birnbach, author of the best-selling *Official Preppy Handbook.* According to co-producer Tony Fingleton, "her agent demanded we have her onboard as a creative consultant, and her lawyer sent us warning letters. The agent said [Birnbach] invented the preppie phenomenon—and I told him she did not." Birnbach's attorney told *New York* that the writer had not insisted on joining the production, but he added that she would be checking out the show for possible "copyright infringements." He explained, "If she didn't invent the word 'preppie,' her name is probably synonymous with it now."

Birnbach: *Hopping mad?*

Photographs: top left, David Hume Kennerly/Gamma-Liaison; top right, Michel Ginfray/Gamma-Liaison; center, Patrick Riviere/Gamma-Liaison; bottom left, Bill Connors; bottom right, Arthur Schatz/*People*, 1981.

On Madison Avenue/Bernice Kanner

CUISINARTS CUTS A DEAL

Settling the Price-Fix Case

FOR MOST CUISINART OWNERS, SETTLEMENT of one of the largest class-action suits in history is a cream puff, an unexpected bonanza. For Cuisinarts, Inc., it's a slice, shred, grate, and grind. The company that brought food processors to America allegedly fixed prices on those processors and made them unavailable to retailers who wanted to charge less. After years of legal battles, the company has tentatively agreed to offer discount coupons worth up to $100 apiece to at least a million food-processor owners. The firm hasn't admitted any wrongdoing, but the deal it has struck will surely cost it millions of dollars.

Anyone who bought a Cuisinart machine between 1973 and 1981 should benefit. More than 900,000 warranty holders have been sent notices by mail, and ads in the June 27 *People* and July *Cuisine* magazines have alerted thousands of other potential beneficiaries. Those who didn't get the mailing or see an ad can request a claim form by writing to the clerk of the court at U.S. District Court in Hartford, Connecticut.

The coupons will allow purchase of up to $200 worth of Cuisinarts kitchenware at half off list price—you may end up paying less than wholesale. Cuisinarts covers the postage, too. One expected result of the program: a market in discount chits. "The coupons can be sold or transferred, the way the Eastern Air Lines coupons were," says Arthur Handler, of Golenbock and Barell, the legal firm representing Cuisinarts.

The saga began in 1967, when Carl Sontheimer, now 69, sold his company, Anzac Electronics, and started looking for a "retirement" venture. During a trip to Paris, the portly M.I.T. graduate, engineer (two of his inventions have been to the moon), and food enthusiast came across an institutional food processor made by the French company Robot-Coupe. He had the company turn out a model to his specifications, and introduced it to America at Chicago's National Housewares Exhibition in January 1973.

Initially, the new appliance didn't set the world on fire. In fact, legend has it that two sales representatives quit as soon as they saw it, figuring they could make a mint much faster elsewhere. But *Gourmet* magazine praised the machine, several well-known chefs gave it their kudos, and sales took off. Three years ago, court papers put Cuisinarts' sales at around $40 million. Sontheimer guards current data but claims that business has continued to grow—last year by more than 20 percent.

Sontheimer: *"The worst thing to happen in my life."*

While sales increased, so did headaches. Trouble started in 1974 when Murray Klein, co-owner of the Zabar's food emporium, complained to the Federal Trade Commission that Cuisinarts had cut off his supply of food processors, first because the store had featured the discounted machine in a window display and later simply because it was discounted. By December 1975, Zabar's had amassed 200 Cuisinarts through transshipments—that is, at more than wholesale from other merchants—and the store advertised the $190 machine for $135.

In one day the entire inventory was sold, and Zabar's issued 963 rain checks. Unfortunately, dealers who sold to Zabar's soon found that Cuisinarts, Inc., would no longer deal with them, F.T.C. papers say. Two years later, Zabar's reached an out-of-court settlement with Cuisinarts and honored the rain checks. At the same time, the F.T.C., which had been investigating price-fixing allegations against Cuisinarts, dropped its probe. No official explanation was given, but one source explained that the machine just wasn't considered a top-priority concern.

Then, in 1980, a grand jury in Connecticut (Cuisinarts' home state) indicted the firm for conspiring to fix prices on its food processors throughout the country, and the Justice Department filed a companion civil suit to prevent future offenses. "I wanted to fight it, but I'd just had a heart attack, and my doctors urged me not to," recalls Sontheimer, who suggests that if there was price-fixing it may have been done by independent salespeople under pressure from department stores. "My attorneys figured pursuing it would cost about $2 million. As much as it pained me, I had to choose to settle." In December 1980, he did, pleading nolo contendere, paying a $250,000 fine, and agreeing to abide by the law in the future. The fine was the largest ever imposed on a company for maintaining retail prices on its products.

Cuisinarts' troubles were hardly over, however. Consumers around the country now began filing class-action suits to recover what they'd overpaid due to the alleged price-fixing. Attorney Handler suggests that the suits were the work of "professional class-action litigators"; plaintiff attorney Ira Rose, of Phillips, Nizer, Benjamin, Krim & Ballon, says, "People out there will fight for what they believe is right. Our client is a guy who went shopping for a machine and kept bumping his head against the same price, which is not the way he expected to find things."

Sixteen of these suits were consolidated into one in Hartford, Connecticut, in 1981. Cuisinarts was charged with having unreasonably restrained interstate trade and commerce and having

Photograph by Lizzie Himmel.

fixed, raised, stabilized, and maintained retail prices. The suit named the company; Sontheimer and his wife, Shirley, who together own 100 percent of Cuisinarts, Inc.; and Federated Department Stores, owner of Bloomingdale's. The million-dollar coupon agreement was reached this April, and on September 13, Judge José Cabranes, who recently overturned Connecticut's ban on tandem-trailer trucks, will begin a final hearing on whether the settlement should bind.

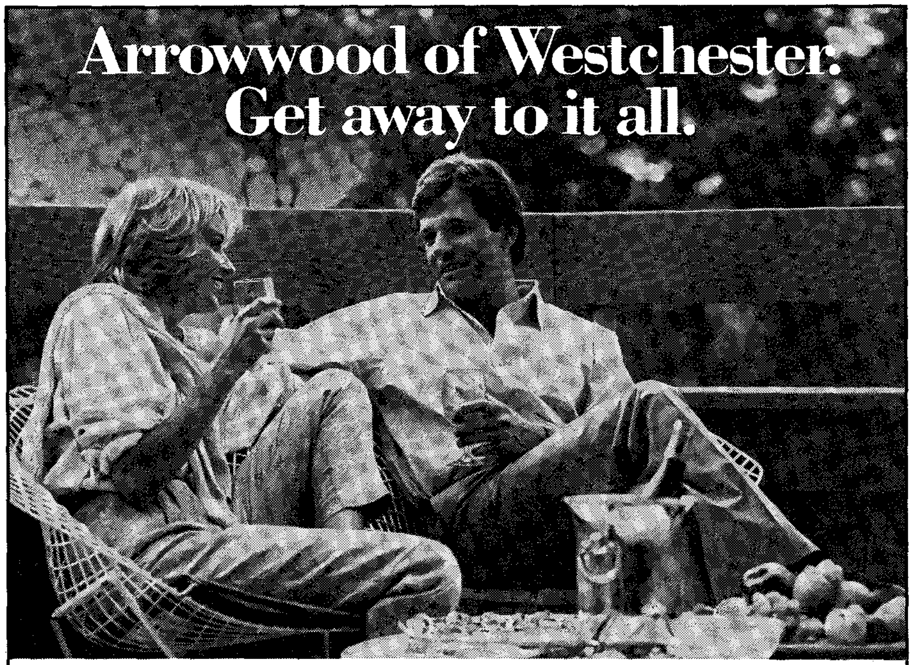
Despite its defeats, Cuisinarts has won at least one important battle. In December 1980, France's Robot-Coupe unceremoniously ended a contentious seven-year relationship with Cuisinarts, which until then had been the sole distributor of its food processors in the United States. Cuisinarts began having its machines made in Japan; Robot-Coupe started selling *its* machines under its own name, and lashed out at its former partner with advertisements saying that readers could tell "the best food processor ... by its name. It's pronounced *Robo-Coop.* It used to be pronounced *Cuisinart.*"

Cuisinarts demanded and won an injunction against the ads, charging trademark infringement and false advertising. Today, Robot-Coupe accounts for less than 5 percent of the food-processor market; Cuisinarts is the dollar leader, with a 35 percent share. However, more homes contain a General Electric food processor than any other—Cuisinarts is second by that measure.

Sontheimer says of the recent decision, "This has been the worst thing to happen in my life. I have been a law-abiding citizen all my life, and we've tried to run our business with high ethical standards. This is a piece of bad luck that's caused extreme mental anguish. But against the retrospect of my very lucky life, I feel that I don't have a thing to be mad about. I don't care how much someone paid for a Cuisinart. I just want them to be glad they bought it."

He also hopes they continue buying it. Those who do will most likely pay drastically reduced prices. "Food processors are heavily promoted," says a B. Altman merchandise manager. "They've become high-priced loss leaders."

Does that mean there will soon be a Cuisinart in every kitchen? Sontheimer hopes so. Last year, more than 2.5 million food processors were sold, bringing market penetration to 16 percent of all homes, and a recent survey found that more Americans planned to buy a food processor than any other appliance except the microwave oven. That's not surprising—Waring came out with its new machine in 1938, and Americans still buy 5 million blenders a year. And there are an awful lot of homes out there without food processors. ■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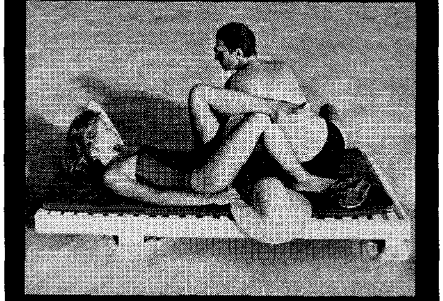
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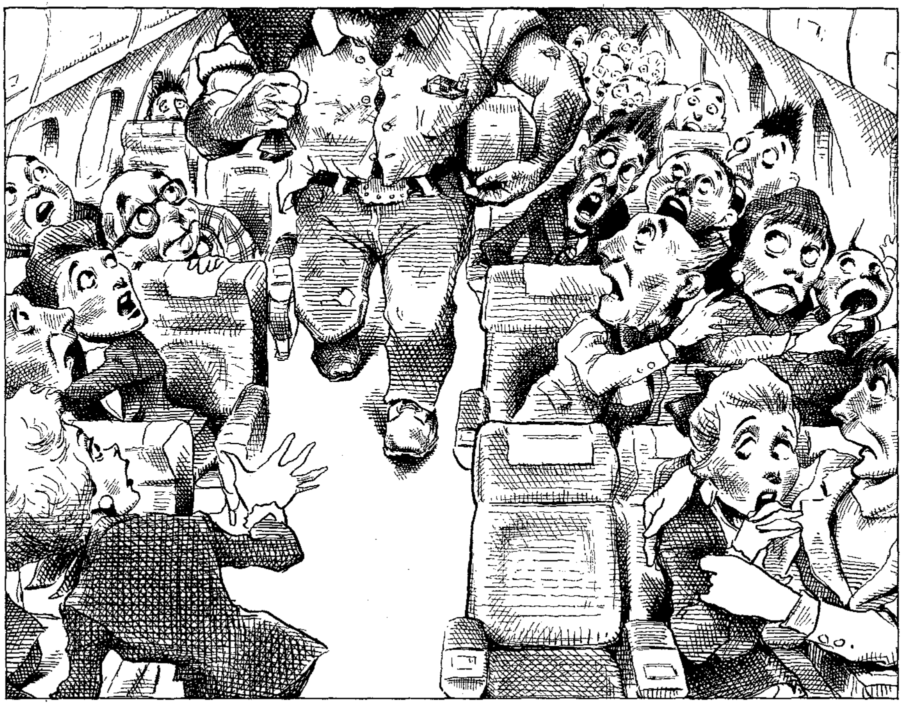
STRANGERS ON A PLANE



Fee, fi, fo, fum: *Getting there's no fun when there's a crazy giant onboard.*

Notes From Above Ground

IT IS ABUNDANTLY CLEAR THE MOMENT he sets foot in the plane that we are in the presence of a crazy person. He is the last of the passengers to board; by the time he appears in the aisle, the plane is packed. Everyone—everyone—quits flipping through the in-flight magazine or adjusting the overhead lights to look at him wide-eyed, stilled by his arrival, saloon customers staring at the outlaw who has just shouldered through the swinging doors.

He is a giant, bigger than a football player, bigger than Bigfoot, bigger than a *person*. His neck is as thick as a tree stump. He is hairy everywhere—hair covers his arms, his face, falls into his eyes. The eyes shine, seem angry, scan the sea of passengers as if they are looking for the rat among us, the one who squealed to the sheriff about who stole the 40 head of cattle. He is wearing dirty blue jeans and a dirty shirt, tails out. He is carrying a pillow in a red pillowcase and some piece of metal equipment about the size of a toaster-oven.

There are maybe five seats left on the plane, and I know that my boyfriend and I are intoning the same silent prayer: "Please, please, please don't sit next to us. That seat. Pick that one." So it is no surprise, of course, that the giant lumbers straight toward us.

"This seat taken?" he says, and without waiting for an answer squeezes into the seat next to me. We grin at him with terrified, nutty abandon, like a couple getting their first peek at a baby grandchild. He does not see us; he is too busy hoisting himself out of his seat, heading for the bathroom. Jules and I switch places. He will sit next to the giant. He looks vastly unhappy.

From the toilet two rows behind us comes the sweet smell of dope. A minute later the door opens, and out comes the giant. The smell wafts through several rows; everyone notices, including the stewardess, who pretends not to. The man returns to his seat, takes a crumpled pack of Kools out of his shirt pocket, and asks Jules whether you can smoke in here. Jules tells him you can smoke when the plane is up in the air. Incredulity. Shock. Disgust. "Up? In the *air?*" The dents in his big brow are as deep as furrows in a plowed field. The outrageous rule will not sink in. "Not till we're up *in the air?*" But he puts the pack away.

"Can you get a drink around here?" Jules clears his throat, tells him he can drink only up in the air, too. He frowns, reflects. "Can you get blackberry brandy up there?" "Hmmm," says Jules, considering this remote possibility. "I'm not sure."

"F--- this s---," says the man.

"Could you quiet down a little?" asks a passenger in the row ahead, a man who has somehow missed seeing the giant or does not care if he gets his face smashed in.

The giant's hands have turned into two huge fists, hard as rocks.

"Go. F---. Yourself." There is a moment to think about what it will be like to witness a murder on an airplane. But, like an angel swooping down on cue, the stewardess reappears. It seems that there has been a mistake. It seems that the man's ticket says "Louisville-Pittsburgh," not the best ticket for this Louisville–New York flight. The problem is more tangled, however: something about a plane leaving for Philadelphia right now, and he could make a connection from there. There is also a Pittsburgh connection from La Guardia, but that plane might be full.

The man doesn't understand what the stewardess is saying, and seems to be under the impression that La Guardia is a suburb of Pittsburgh. Suddenly the passengers see a chance for salvation. "You don't want this plane," we say. "You'll never get to Pittsburgh on *this* plane," we chirp, pretending we know what we are talking about. The protests rise, but the man stays stubborn, shaking his head over and over. Finally, he makes his announcement. "F--- it. I'm staying. I'll *walk* to Pittsburgh." Silent, cowed, we slump in our seats.

Now it is too late, too late. The engines have begun to whine, and we have started moving out onto the runway, and soon we will be 30,000 feet above the ground with this crazy, stoned hulk for two hours. Of course, he may decide to hijack the plane, in which case we will be with him longer, or to break the windows, in which case it will be a shorter trip.

This might be a good time to share what I have come to think of as the only point of this story. A while ago I was reading one of the 3 million essays written by feminists about Virginia Woolf. An important theme in this essay has to do with the way Leonard Woolf catered to his brilliant, frequently demented wife—how, in an ostensible effort to "protect" her from herself, Leonard smothered her, succeeded in making Virginia entirely dependent on him. He doled out her pin money, decided on topics for after-dinner conversation, prescribed her diet, kept her in abject submission. But something about the essay didn't wash. The writer gives us an

Illustration by Michael Witte.

example of how Leonard oppressed Virginia: At a dinner party once, Virginia "absentmindedly began to flick bits of meat off her dinner plate; Leonard hushed the company and led her away." Who was in total command of that dinner party? Who squelched the conversation, got all the attention? Not Leonard.

You never know what they are going to do next—slit a wrist, scream, play with their food—that is why crazy people have us over a barrel. A friend told me a story the other day about a moving man who came to his apartment to haul away his furniture. He and his pregnant wife were alone with the moving man, who began to act very strangely, glowering at the wife, saying, "Maybe I'll move this, and maybe I won't." And my friend, a big, strong man, who in other circumstances would probably have hit the mover, had to stand there, pretend the man was just joshing, make soothing chitchat. Because he had no idea what the man had in mind.

In any case, this crazy man next to us on the plane, this character straight out of one of those Sam Shepard plays in which a lunatic barges into a nice house, terrorizes the family, and drinks all their liquor, owns Jules and me now. Maybe he is not at all dangerous. But you can't be too careful.

He is quiet for a while, reading the laminated sheet of safety instructions, squinting at the pictures as if they were a code of some kind. Very shortly it is time to eat. The stewardess brings us a yellow square (an "omelet") and a pancake wrapped around a sausage. The man jabs at the omelet with his fork. "I can't eat this s---," he says. "Gimme your pancake," he tells Jules, "and you can have my eggs." And Jules, who likes pancakes, who likes sausages, even if they are served on an airplane, gives his to the man as though he had never heard a happier idea. The giant munches, cleans his plate in a minute.

"I need that back, too," says the man, pointing at the omelet he has put on Jules's plate. He spears it, eats it. "I'll buy you a drink," he says.

Jules loves to drink. Not, however, today. Today he has a hangover. Today, he tells the man, a drink would not be a good idea, would probably make him sick—and on and on, until he is making it sound as if a drink might well kill him on the spot. At the end of his speech, the man frowns. "I'll buy you a drink. Once, I spent $50 on liquor on a plane." And as soon as the stewardess comes around with the liquor cart, he buys two tiny bottles of bourbon for himself and two for Jules, who slips them into the pouch on the seat in front of him. "I'll save these for later," he says, as if he were holding off from this wonderful treat so he could savor it. This seems to be all

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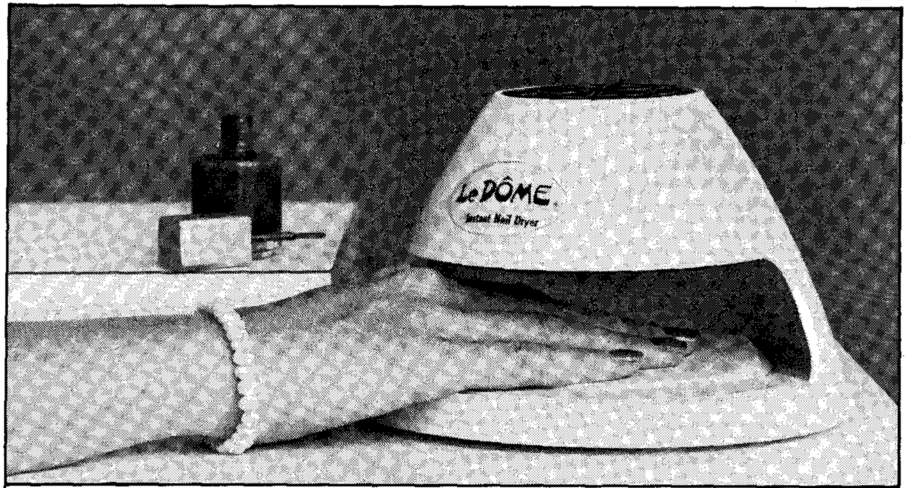

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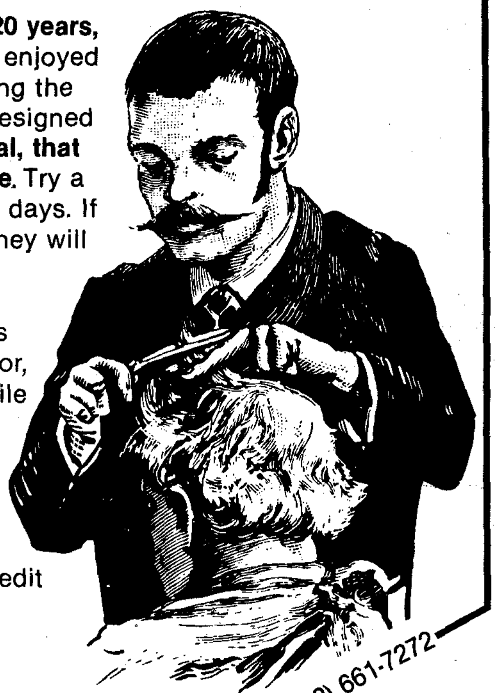


right with the man, who says nothing.

The man's presence keeps the other passengers wary, eagerly smiling. When he goes into the toilet again and stays there for twenty minutes, the four people on line beam at him as he emerges. When he stretches his legs into the aisle, people step happily over them, like hopscotch players, and smile at him. The stewardess smiles at him whenever she passes by. When he tires of trying to decode the safety instructions for the second time, he looks at Jules and me, waiting, it seems, for us to make conversation with him. We do. It is like having a job, talking to him; we are doing this for all the passengers, baby-sitting him to keep him from—what? Nothing maybe, but you never know.

We learn that he went to Louisville for the races, lost the friends who gave him the ride there, spent four days walking around the city and sleeping in parks, never found his friends, and forgot to go to the track. Also that he took a boat ride once to Atlantic City but got seasick, that he knows for a fact that air-traffic controllers are Nazis in disguise. Also that he is, or used to be, in a drug-rehabilitation program because he was hooked on Valium and Percodan. He lives in New Jersey.

Doing what? we ask. "Lawyer," he says in his gravelly voice. "*Jailhouse* lawyer." We say "Oh!" to show that we think that is a very interesting and stimulating profession. His manner becomes curiouser and curiouser, seesawing from a kind of exaggerated, spooky decorousness ("I'm sorry, I'm sorry, I'm *sorry*. 'Scuse *me*. Sor-*reee!*" he says when one of his knees bumps into Jules) to serious ill temper. Certain words seem to make him angry: The word "bus" makes him growl; so do the words "New Jersey."

And then the plane has touched the runway at La Guardia. The moment it does, the man stands up and gets his appliance out of the overhead storage compartment. It is a little television, it turns out; he switches it on. There is no picture, of course—quite a little bit of static here at the airport—but he seems satisfied to stare at the squiggles on the screen. Through the crackle comes the dopey theme song of *Leave It to Beaver*. The stewardess, who is standing behind him (but hasn't dared tell him to sit down), asks him, kindergarten-teacher-like, if he enjoys the show.

"*Leave It to Beaver*," he says with significance, "is my favorite show. It's so real." He pauses and smiles. "Eddie Haskell. He's my man. Devious. Just like me."

So maybe the man is a harmless loon, just a big lug who likes kiddie TV shows, peaceable as a kitten, and we have been nervous for nothing, silly sissies. Still, you can't be too careful. ■

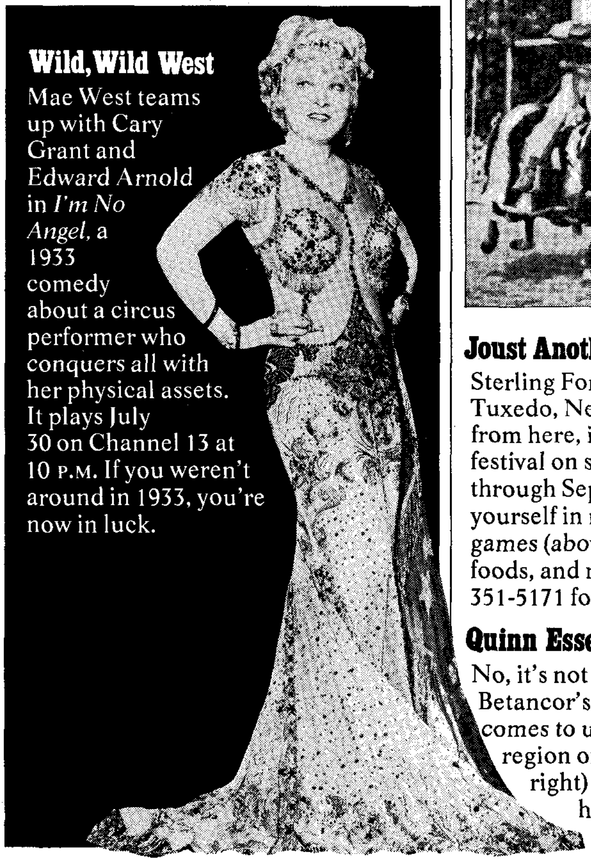
IN AND AROUND TOWN

By Ruth Gilbert

July 25 through August 3

S	M	T	W	T	F	S
	25	26	27	28	29	30
31	1	2	3			

The James Moody Quartet appears on Pier 16, at Fulton Street and the East River, July 30 at 8 P.M. as part of the South Street Seaport's free Summerpier concert series. *National Lampoon's Vacation,* starring Chevy Chase, opens July 29 throughout the metropolitan area.



Wild, Wild West

Mae West teams up with Cary Grant and Edward Arnold in *I'm No Angel,* a 1933 comedy about a circus performer who conquers all with her physical assets. It plays July 30 on Channel 13 at 10 P.M. If you weren't around in 1933, you're now in luck.

Face to Face

David Bowie, smiling at an ancestor, brings his "Serious Moonlight World Tour '83" to Madison Square Garden July 25, 26, and 27. We haven't seen him on the rock-concert stage for five years and can hardly wait.

Life's a Banquet

Angela Lansbury (below), a great lady of the stage and screen, stars in the latest revival of *Mame,* the 1966 musical based on Patrick Dennis's novel about a woman who becomes guardian to her nephew. Jerome Lawrence and Robert E. Lee wrote the book, the luscious music is by Jerry Herman, and it's now playing at the Gershwin Theatre.

Joust Another Day

Sterling Forest, a delightful village in Tuxedo, New York, only 35 easy miles from here, is having a Renaissance festival on seven weekends, July 30 through September 11. You'll find yourself in merrie olde England, with games (above), plays, pageantry, hearty foods, and noble drinks. Call (914) 351-5171 for information.

Quinn Essential

No, it's not Zorba the Greek. In Antonio Betancor's *Valentina,* Anthony Quinn comes to us as a priest from the Aragon region of Spain, and Jorge Sanz (near right) plays the youth who idolizes him. The film opens July 29 at the Baronet.

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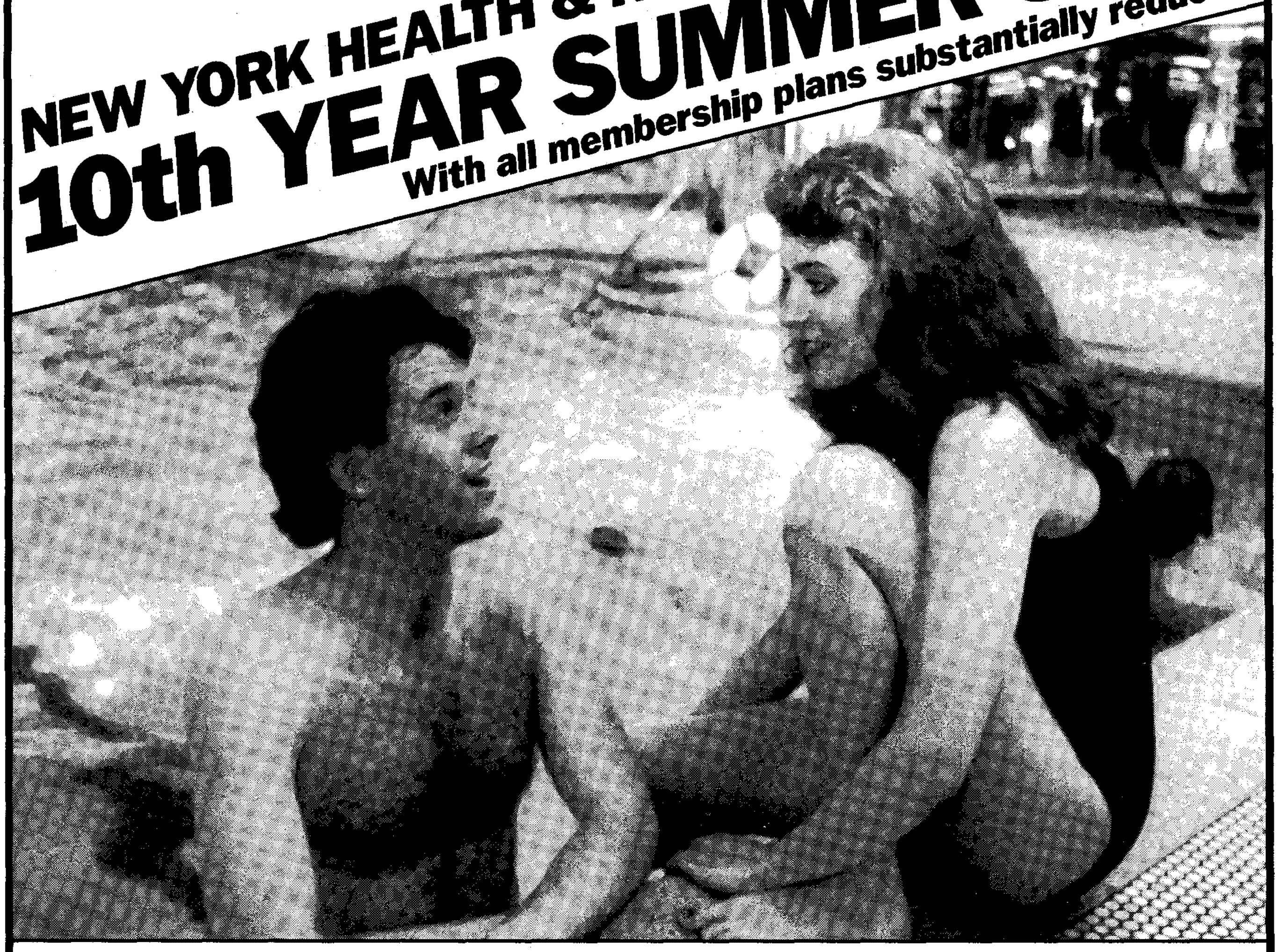

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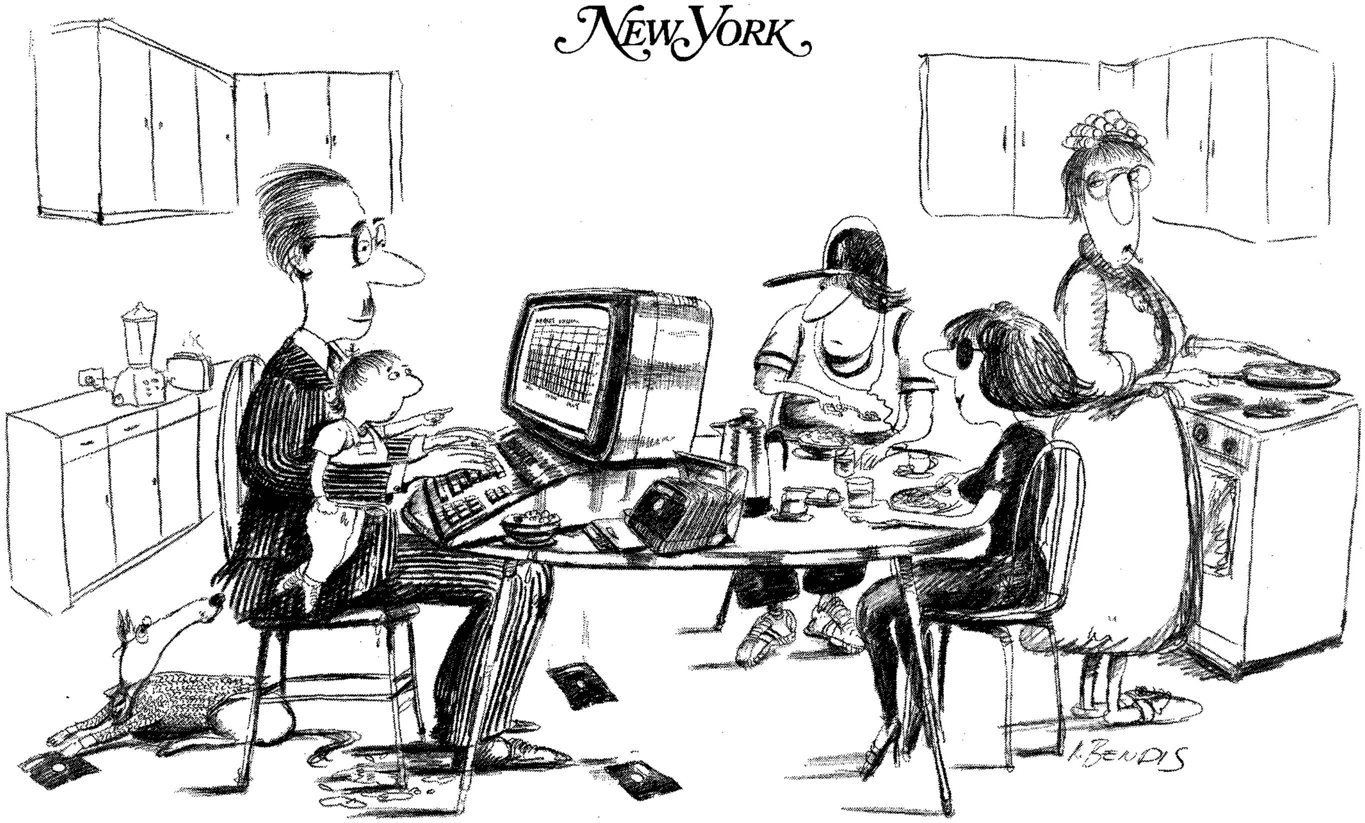


Playing Stock Man

By Jack Egan

Computers are bringing Wall Street into the home.

THE BOOM IN PERSONAL COMputers is touching off a revolution in investing. A wide range of financial information and services are suddenly available at home, and before long, investors will be able to play analyst, chartist, and market trader—all from the comfort of their living rooms.

Already, home-computer owners can track their portfolios and trading records, call up stock quotes and other pertinent financial information, and perform elaborate investment analysis with a variety of sophisticated programs that rival the tools used by the best Wall Street analyst.

Soon they'll be able to hook their computers up to a telephone line and follow trading in stocks, options, bonds, and commodities as it happens in different markets. Research reports and the latest stock picks will flash on home-computer screens as soon as the broker issues them, allowing investors to act on the information instantly instead of waiting for a call or a letter.

Even now, it's possible to perform a trade by just punching a button. The service is available from Instinet, a New York–based electronic trading system—though it's expensive, requires a special terminal, and access is limited to broker-dealers, institutions, and heavy traders. Instinet officials are thinking about offering a streamlined, lower-cost version that individuals can use with their home computers.

Most trades now take place on an exchange, but ultimately investors may be able to use their computers to buy or sell stocks through a giant electronic system like Instinet. The order would be executed where the best price is available, and an immediate confirmation would register on the screen. Finally, the investor's account would be debited or credited electronically.

The technology for this futuristic marketplace is already available or in advanced stages of development. Some of it is now expensive, but costs are dropping rapidly. The computer-investing revolution, while still in its first stages, is moving quickly, and people and businesses are scurrying to keep up.

In Chicago, at a meeting of the American Association of Individual Investors, hundreds of people crowd a session on what a computer can do. In New York, a course on computer investing at the New School is heavily oversubscribed.

Computer-investing newsletters are springing up around the country. Local computer-user groups are forming special divisions for people to swap experiences and share information on the latest developments. The Big Apple Users Group, made up of New York

“...Investment programs are rapidly gaining features

Apple-computer owners, recently saw a demonstration of an up-to-the-minute quote service that's soon to be marketed.

San Francisco-based Charles Schwab & Company, the country's largest discount-brokerage firm, has formed Schwab Tech, a twelve-man unit, to research the delivery of some of its services. E. F. Hutton has announced a new service, called Huttonline, that will provide account information and research material electronically.

Improved software programs are constantly being introduced. Computer consultant John McMullen, who teaches the course at the New School, recently gave a seminar to Baltimore securities analysts on about 60 programs now on the market. The demand for programs is certain to increase as more computers are sold and more investors start to use them. So far, Apple, the Model T of home computers, is the most popular with investors, though the I.B.M. personal computer is now coming on strong.

“The microcomputer has opened up the range of decision-making elements available to the individual investor, which should make him more informed and more intelligent,” says McMullen, who is vice-president of McMullen & McMullen and was formerly in charge of data processing at Morgan Stanley. “The increased availability of information will help reduce the competitive edge institutions now have over individuals.”

All this is taking place at a time when the individual investor is swarming back to the stock market. The New York Stock Exchange has been setting trading records over the last year, with 100-million-share days now common. But on several days recently, total volume in the over-the-counter market actually exceeded trading on the Big Board. Since the O.T.C. market lists many inexpensively priced shares and is a favorite of individual investors, the surge in trading there indicates that the little guy has fueled the rally, too.

FROM HER HOME, IN WESTCHESTER, Patricia Lehrburger tracks 250 stocks on her Apple II computer. A private investor whose sole occupation is to trade and invest for herself and a few members of her family, she uses her computer to keep track of her portfolio and trading record. “At the end of the year, I just punch a button, a few pages come out of the printer, and I send them to my tax accountant,” she says. “It sure saves a lot of time.” Lehrburger uses her computer to crunch statistics and to

at it almost three years, she thinks her investment record has “improved tremendously.”

Of course, computers don't eliminate human judgment. “You still have to make your own investment decisions,” Norm Nicholson told investors at the recent A.A.I.I. seminar in Chicago. “There's no program that can forecast the future.”

But Nicholson did demonstrate what some of the current programs can do. One enabled him to chart the price changes of airline-industry stocks and then to compare them with that of the overall market. The chart revealed that at one point airline stocks dropped sharply, while the market continued to advance. An investor looking at the divergence could have concluded that airline stocks were a bargain. If he had acted on this insight, he could have made some money, since the airline stocks recovered quite suddenly.

Using a different program, Nicholson asked the computer for a list of stocks that met three investing criteria: a price of less than $20 a share, a price-earnings multiple of twelve or less, and a “beta”—a tendency to outperform the overall market in an advance—of 1.2. In a few seconds, the computer ran through the entire list of 1,500 stocks in its program and came out with 55 names for more extensive examination. Another program, designed for commodity options, was able to graph the range of probable price movements of the underlying commodity—in this case gold—over the period before the option expired.

This stock-man revolution is putting pressure on brokerage firms to decide what role to play. Discount brokers, who provide price cuts on trades but don't offer any investment advice, see this as a possible way to enhance their business, since they rely on individuals who make their own decisions. That's why Charles Schwab & Company formed the Schwab Tech division.

Among full-service firms, only E. F. Hutton has taken a step toward accommodating the home-computer investor. The Huttonline service will be introduced this fall in southern Florida and will be available across the country soon after. Customers will pay a $25 sign-up fee and then $17 a month.

“We think it will be a big winner,” says Lee Greenhouse, E. F. Hutton's assistant vice-president for videotex and personal-computing services. “It will provide personal-account information, including your portfolio priced out daily, plus all of your securities, cash, and margin balances. If you have an asset-management account, Hutton-

cleared and show any open orders.”

In addition, subscribers will get Hutton's research reports — some on a daily basis — and electronic mail service. “It is designed to be a time-shifting mechanism,” says Greenhouse, explaining that the computer user can come home, make investing decisions in the evening, and leave a buy or sell request for the broker to execute at the opening the following day.

If the Hutton experiment is a hit, other firms are sure to introduce similar systems to stay competitive, if nothing else. Some people think that firms may wind up providing computer-investment programs to customers as a way to generate more business.

For brokers who today are mainly salesmen rather than sources of investment advice, the change many be profound. Someone using a computer to invest may skip a broker entirely, though he still may need an account with a brokerage firm to trade—since the exchanges jealously guard access to their trading process and do business only for member firms. At Hutton, executives are hoping that Huttonline will free the firm's brokers from many of their current chores and allow them to handle more customers.

Personal computers may also help in furnishing a service that individual investors have long lacked: up-to-the-minute stock quotes. Some devices currently available can be hooked up to a telephone to receive quotes, but these are delayed by fifteen minutes. The running tape available over cable television comes with a similar delay. The exchanges now charge a large amount for ready access to their quotations but are considering a proposal to make this data available to individuals for a nominal monthly fee.

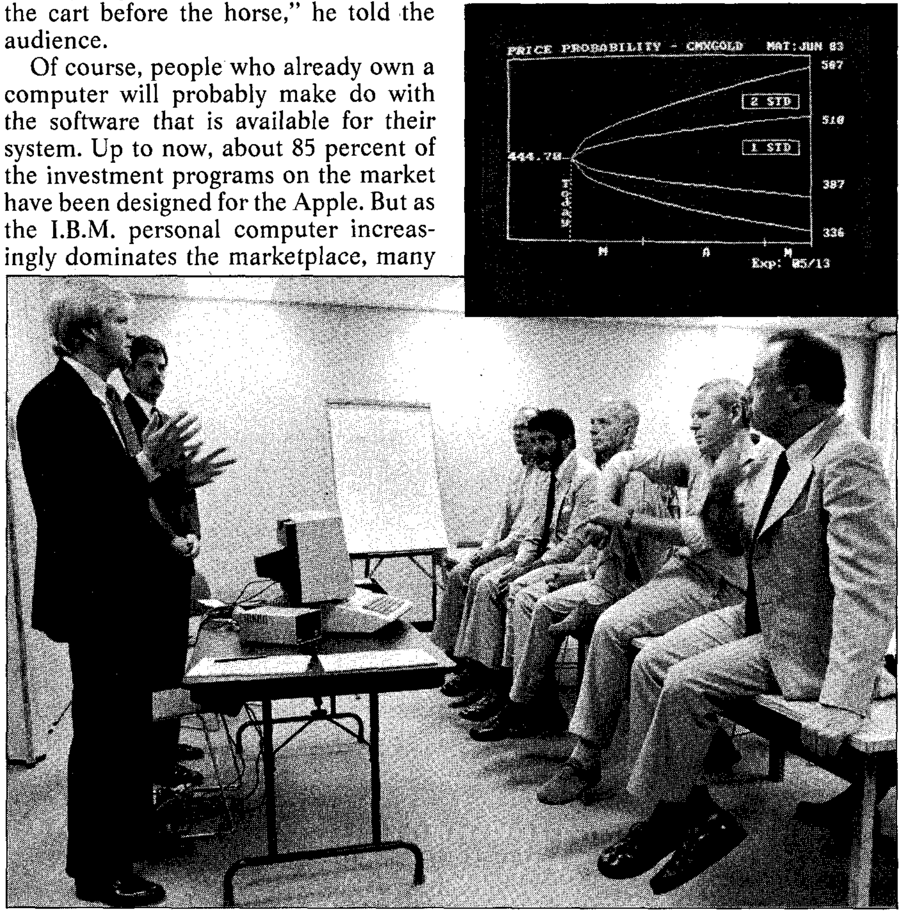
Several services are anticipating this change and are preparing systems to provide current quotes. MicroQuote, Ltd., plans to offer constantly updated price information to non-professionals for about $50 a month, according to Mac McCormick, director of marketing.

IF YOU ARE INTERESTED IN USING A computer for investing, the experts advise that you decide first on your specific requirements. Are you interested just in keeping track of your portfolio for record-keeping and tax purposes? Do you want to do technical analysis involving the manipulation of price statistics and the graphing of this information onto charts in order to make investment decisions? Are you looking for ways to compare earnings performances and other facts that fall

and sophistication as demands from users multiply. . .”

ysis? Do you invest in stocks, options, or commodities? There are software packages available for all of these purposes, and they range in price from as little as $25 to several thousand dollars.

Each kind of computer, however, can run only software specifically designed for it. Nicholson, in his presentation, recommended that potential buyers first decide what kind of software program they want and then decide which computer to buy. “Buying the computer before buying the software is like putting the cart before the horse,” he told the audience.



Data boom: *McCormick demonstrating new quote system; onscreen options chart (top).*

Of course, people who already own a computer will probably make do with the software that is available for their system. Up to now, about 85 percent of the investment programs on the market have been designed for the Apple. But as the I.B.M. personal computer increasingly dominates the marketplace, many of the top Apple programs are being rewritten for the I.B.M. and I.B.M.-compatibles, or for computers that have the same basic design. “In the future, most investment programs will come out for the I.B.M. first,” Nicholson predicted. Far less software is available or being written for other kinds of home computers.

Standard & Poor’s, for example, which has been marketing a fundamental analysis program called Stockpak for the Radio Shack TRS-80, plans to bring out an enhanced version in the next months for the Apple II and later for the I.B.M. personal computer. The new Stockpak will provide historical financial information—like earnings, dividends, and debt-to-equity ratios—on about 1,500 companies in the data bank. The user simply punches up a particular company’s stock ticker symbol. “It also lets the user describe the kind of company he is interested in, based on different investment criteria he chooses, and the computer will go through the same data base and pull out those companies that fit,” says George Maniscalco, S.&P.’s vice-president of micro systems. The program will probably cost less than $500 a year, though no set price has been announced, and S.&P. will send buyers updated data discs monthly. A comparable program, the Micro P.M.S., put out by the Boston Company, also performs an elaborate screening of its 1,500 listed companies based on any combination of 50 investment criteria. It sells for $600.

Probably the most popular technical program currently available is the Dow Jones Market Analyzer, an extremely sophisticated package that updates an earlier program, the Market Charter. “Dow Jones has set it at an artificially low price of $350, under the same theory that Gillette sells razors and expects to make money on the razor blades,” says John McMullen, the computer consultant. The razor blade in this case is the Dow Jones News/Retrieval Service, which is the source of wide-ranging investment data for the program. Customers call up the service on the telephone and pay for the information based on the amount of time they use the system.

In addition to the Dow Jones service, data bases that market information to users of investment programs include the Source, CompuServe Information Service, Data Resources, Inc. (a unit of McGraw-Hill), and Warner Computer Systems (not related to Warner Communications). The cost of receiving data from one of these organizations can vary enormously, and just loading up certain programs may run to over $500, depending on the number of stocks involved.

“There’s a tremendous maturity in the current generation of software, and much of it is the result of pressure for better products from the actual users,” says McMullen. “Quality software brings the user to the next level of dissatisfaction. It allows him to do something he could not do before, and initially it will seem outstanding. But there’s always a request for more features, greater speed, and greater storage capability.”

McMullen notes that some products have evolved directly in response to suggestions from groups like his. “Demands from users have been forcing packages to get better,” he says.

THE NEXT GENERATION OF programs, which will be appearing in the next year or two, will probably be even more powerful and sophisticated. Experts warn that it’s easy to get carried away exercising the analytical abilities of these programs. Some users spend so much time trying to design their own perfect system that they forget about investing. “It’s like munching potato chips—it can get addictive,” says Ed Nielsen, a film and television producer, who heads the investment-software section of the Big Apple Users Group.

Playing with the programs can be addictive in another sense, since they’re really a kind of super-video game hooked up to a gambling casino. Watching prices and picking stocks is so simple it’s thrilling—and could easily lure the incautious into racking up large brokerage costs without necessarily improving investment performance. A little discipline is important, to avoid getting as hooked as a kid pumping quarters into a Donkey Kong machine.

But in most respects the increasing use of home computers for investing should put individuals on a more equal footing with those big-buck institutions that dominate the market today. ▬

Photographs: top, Wm. Franklin McMahon; bottom, Bob Sacha.

You've had sushi, falafel, dim sum, bacon cheeseburgers, and tandoori chicken. Now it's time for the

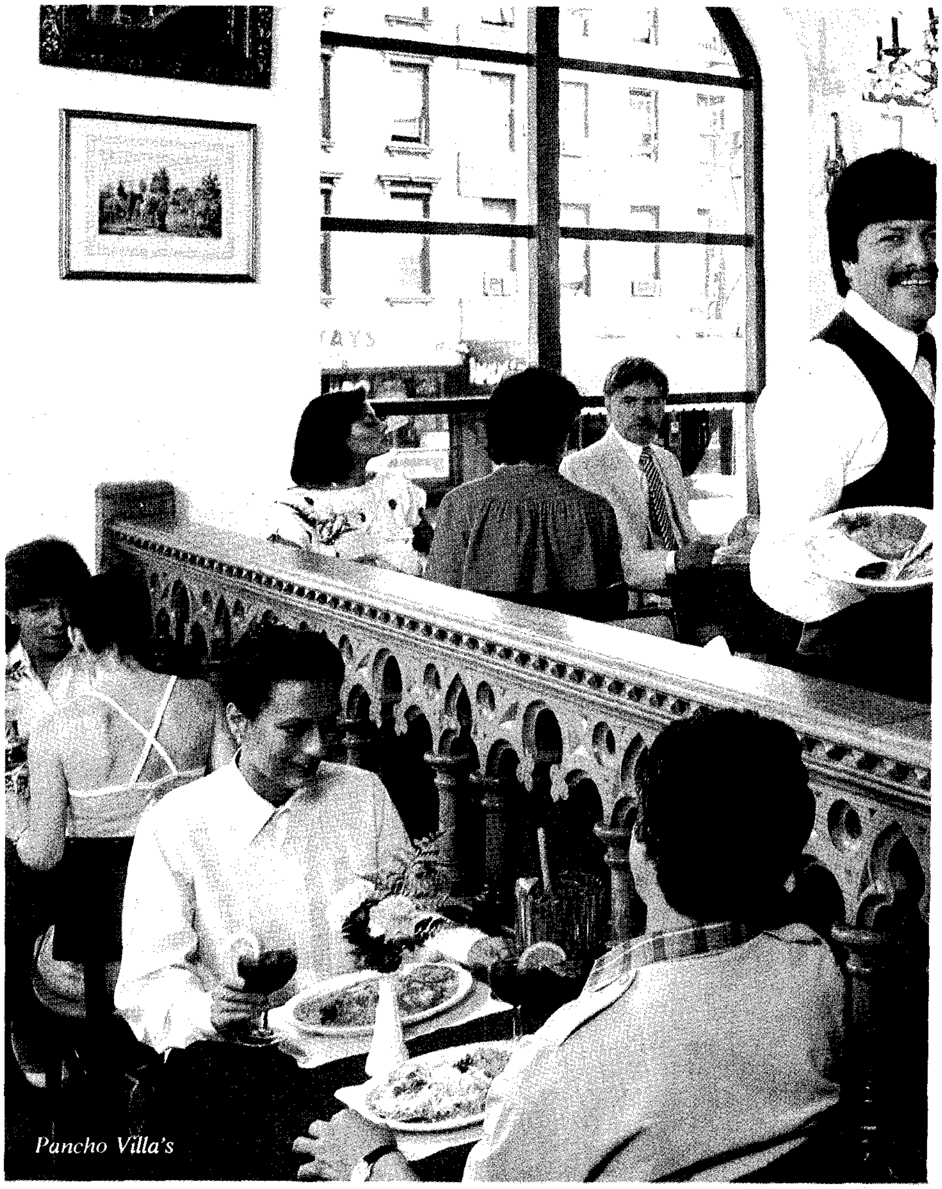
MEXICAN REVOLUTION

By Barbara Costikyan

AMIGOS: THE CITY IS gripped by Mexican madness. Never before has there been such passion for Mexican food, or so many places to enjoy it. I know of nine Tex-Mex cafés that have opened in the last year, and six new *fondas* that offer authentic Mexican dishes. The difference:

Tex-Mex is simple and fiery. It began as the food of the Texas cattle rancher, who put beef in his tortillas (naturally) and poured on red-chili sauce. (Of course, at a Tex-Mex restaurant you'll get other fillings too: cheese, chicken, or pork, and, usually, bubbling or freshly grated cheese on top of everything.) At a restaurant that serves "real" Mexican food you'll also get burritos, enchiladas, tacos, or chili, but there will be regional classics: baby goat, or a soup of tripe and hominy, or pork baked in banana leaf—and the sauces are intricate and elegant, made with fruit, seeds, nuts, sometimes chocolate, often the acidic green tomatillo. Those red-chili Tex-Mex sauces smolder. Mexican sauces have a mellower fire.

For the past three months, I've eaten at many Tex-Mex and Mexican restaurants. This roundup looks at the old favorites and the new ones that I found enticing. Nowhere did I find food as subtly fiery as it is in the Southwest, or as sunny as it is in Mexico. Mush, more than magic, is the way of New York–Mex. Still, most restaurants have several terrific dishes. To the good Tex-Mex places I've awarded cacti; to the good Mex-Mex places, sombreros. And there's a glossary to help you distinguish chicharrones from chimichangas.



Pancho Villa's

Photographed by Paul Elson. Illustrated by Rodrigo Shopis.

Cinco de Mayo

CINCO DE MAYO (“THE FIFTH OF May”) is the date of the famous Battle of Puebla, when the Mexicans repelled the French from the town of Puebla. It is also the name of a seven-month-old restaurant that’s revolutionizing New York Mexican food. Co-owner Jerry Stein, a Mexicophile from New Jersey, has banished the enchilada-tamale-taco plate (where beans, cheese, and sauce form ugly rivers, and tortillas melt to wet cardboard) and has brought in the true food of Mexico: stews, chicken grilled on a *parrilla de hogar* (a grate over an open fire), pork baked in banana leaves. *¡Qué bueno!*

At first it was rough going. Stein had a chef who was turning out Tex-Mex that was just so-so, and business was bad. But then he met another food radical, Cuban-born Josefina Howard, who had lived in Mexico and had a small restaurant (La Fogata), where she cooked the foods Stein dreamed of. While the people were shouting for more, Josefina closed her place. The two were *simpáticos* and formed a junta, pledging to work toward a delicious new cuisine. Nothing is so strong as an idea whose time has come.

Cinco de Mayo is spacious and light. There are three dining areas: a bar and tables at street level and two white-walled dining rooms on different levels in the rear, each with rows of tiny cacti against one wall, black pottery in an alcove, tall windows, a cool feeling. And as you walk past the open kitchen (under a skylight that lets the sun flood through), you smell cilantro and grilling meats. That’s Mexico.

The entrées and daily specials are all lusty and complicated dishes you’d eat in a Mexican home. Some things are so good you’ll roll your eyes. But many lack a roundness of flavor, don’t have the subtle spicing that is magic on the palate (though everything is skillfully made). Maybe Josefina is too cautious about American tastes, or maybe she should do more of the cooking. As executive chef, she’s doing the training, the supervising. But she is always there, a majestic woman who loves to talk food.

Night or day, begin with a straight tequila ($3) and a chaser of sangrita ($1.50), bitter orange, chili, onion, and spices. This is sunrise in the tummy, and a *digestif* to boot. Then go for the cilantro-and-lime-spiked seviche ($3.95)—fresh, firm red snapper—or the good guacamole: chunky, *sí*; mushy, *no*. (It is not, however, my favorite guacamole; for that you go to Pizza Piazza, 785 Broadway, at 10th Street, where the stuff has a true Mexican feel: Those chunks have spice and soul.) Another appetizer, mixiotes ($3.95), two chili-flavored chicken thighs wrapped in parchment paper and steamed in beer, serves two. The idea’s nice, but the flavor of this dish is flat—we hope Josefina will get to work and jazz it up. The rustic-tasting taquitos de moronga ($3.95), those small tacos filled with slivers of grilled blood sausage, sliced onion, and cilantro, are astonishingly tasty.

The special on Tuesdays is pato en mole verde ($13.95), duck simmered in spices and green tomato—rich, but too bland (and that’s too bad). Puntas de filete ($11.95), a gentle sort of beef goulash, is better if you add some table sauce. Wednesdays the specials are mejillones a la Mexicana ($8.95), a spiced-up mussel dish (mine is not too fresh), and pollo en pipián ($9.50), chicken in chili-and-pumpkin-seed sauce—this improves each time we visit, going from harsh and raw to much more subtle. Thursday’s specials: the chiles rellenos ($10.95), made with an exquisitely light batter and a thin broth, and menudo norteño ($10.95)—sensational if you like tripe and hominy. Served with lime, parsley, and cilantro, this stew earns four sombreros. On Fridays, have the cochinita pibil ($12.95), a supple loin of pork baked in banana leaf, tender from long, patient cooking. Pescado en salsa de chile poblano ($12.95) is another four-sombrero dish. It’s poached fillet of red snapper, covered with a velvety, pale-green poblano sauce (here made with green chilies, onions, garlic, and egg yolks) that is full of fire and garnished with strips of red pepper: Mexican haute cuisine, for sure.

The budín de tortilla ($9.95), available every day, is one of the more popular dishes, and an important one: layers of corn tortilla filled with chicken, fresh white cheese, and another green-chili poblano sauce (this one adds sour cream). It’s a big hunk of food, nicely presented alongside leafy green lettuce, and I’d have it again, but it’s underseasoned (I keep poking slivers of chili into it) and the layers aren’t creamy enough. Our Virtuous Vegetarian taster tries the same dish meatless (torta vegetariana, $9.50) and calls it “a dull lasagna.” But enchiladas de mole ($9.95) glow—two tortillas filled with chicken or white cheese and covered with a slick, smooth, civilized mole sauce, then slathered with onion, shredded cheese, and sour cream. From the *parrilla* comes chicken marinated in a citrus sauce ($7.50); it tastes of the outdoors. Other grills: skewered sirloin and chorizo ($7.95), assorted Mexican sausages ($8.25), broiled pork chops ($8.95), all served with rice and beans. The tacos al carbón can be had with beef, pork, or chicken ($9.25 to $9.95), and you get a generous plateful—three soft tortillas filled with sliced charcoal-grilled meat.

The service here is disorganized and spotty, yet always pleasant. Be sure to ask for the small three-compartment dish of chili peppers and the table sauce, if it has been forgotten.

For dessert, try the batido de Kahlúa ($2.25), a light Kahlúa mousse, or—even better—the excellent huevos reales ($2.25), a firm, cakelike custard.

Cinco de Mayo, 349 West Broadway (226-5255). Open Tuesday through Sunday for lunch from noon to 5 p.m. and for dinner from 5 p.m. to midnight. American Express (A.E.), MasterCard (M.C.), Visa (V.).

Rick's 181 Lounge

THE TAMALES AT RICK'S 181 LOUNGE are extraordinary, but then Rick's is a pretty strange place for Tex-Mex. A black-and-pink sparkle-plenty fifties-style café with pink clouds painted on the windows, waiters in black leather pants, ebony tables the size of a dime—this is Jayne Mansfield country. Rick's was opened last December by the Empire Diner crew, who felt the urge for a tacky fifties spot. The Tex-Mex/Mexican food came May 9, after the Continental menu flopped.

The chef is Susan Trilling, owner of Seasons of My Heart, a catering business recommended in *New York*'s catering guide (March 21, 1983). Trilling's tamales are art forms. She wraps them in cornhusks so they look like party firecrackers. And once you unwrap the little cornhusk ties with your own steamy, eager fingers, the exposed cornmeal quivers and trembles at your touch. Order these filled with black beans and cheese or with beef and ancho (dried red chili) sauce. Either way, these are the secret treasures of the Southwest for $4.50 the order of two. Double it.

Rick's is fun—self-conscious, witty. Style is everything here. The drinks have preposterous, giggly names. Montezuma's Secret ($4.50) is prune juice and tequila; the Creamsicle ($6.50) is all innocence and joy, with vanilla Häagen-Dazs, orange juice, and vodka; Janitor in a Drum ($3.50) has vodka, brandy, crème de cacao. But please, don't have these creamy-rich and wild drinks before dinner; order the gazpacho with vodka ($6); respect your palate. And when you order the appetizers, do it right: If you want guacamole, nachos, quesadillas, you tell the waiter "guac, nach, ques."

Trilling's feel for Tex-Mex and Mexican is something great. She introduces foods not often found in this town. But even her nachos ($3.25 for eight) have a different touch: The chips are thick, almost biscuitlike, and the layer of refried black beans is lavish. The quesadillas ($3.50) are fabulous. The quesadilla is the appetizer sweeping New York's Tex-Mex restaurants. It looks like a dainty, ladylike white-bread tea triangle, but whoa! Inside this white-flour tortilla there's melting, pully Muenster cheese (nice and gooey). Trilling adds minced serrano (a green chili), shots of cilantro, and scallion green. On top there are jalapeño slices, and it's that jalapeño that makes for pleasure on long stretches of the big starch. And you know, Rick's is one of the few Mexican places where you can get a bowl of black beans and rice ($3.50)—such a nice, inky-purple stew, cooked with ham bone. Her refried black beans ($3.50) are reminiscent of those at an old Mexican restaurant long gone—Xochitl, in the West Forties. Here they are shaped into a log and topped with salsa fresca—chile serrano, tomato, onion, and cilantro. Go for them.

The new foods are what's special about this tiny menu. A crunchy jicama salad ($3.50) is made with the root vegetable jicama, which tastes like water chestnut, and juicy orange chunks, and there's a swim of fresh orange juice. Fat

Arroz Is Arroz Is Arroz

ARROZ: *rice.*

BURRITO: *a soft wheat-flour tortilla wrapped around a filling, usually of meat or refried beans, and heated.*

CAMARONES: *shrimp.*

CARNITAS: *morsels of cooked pork.*

CHALUPA: *a fried tortilla topped with a combination of meat, cheese, beans, shredded lettuce, and chopped tomato.*

CHICHARRONES: *small bits of deep-fried pork rind.*

CHILE RELLENO: *a stuffed pepper coated in a light batter and fried.*

CHIMICHANGA: *a deep-fried burrito filled with chicken, beans, or meat and topped with sour cream or hot sauce.*

CHORIZO: *spicy pork sausage.*

CILANTRO: *coriander.*

ENCHILADA: *a tortilla dipped in sauce; filled with chicken, meat, or cheese and sometimes chopped onion; rolled up; topped with a variety of Mexican sauces; and baked.*

FLAUTA: *a deep-fried corn tortilla rolled around a filling.*

JALAPEÑO: *a stubby green chili pepper that varies from hot to very hot.*

JICAMA: *a root vegetable used in salads.*

MOLE: *anything that is ground-chili paste with stock added to form a sauce; there are many variations, but these are popular ones:*
MOLE NEGRO: *the chile ancho gives it its dark color, and it also has peppercorns, cinnamon, and cloves.*
MOLE POBLANO: *the traditional mole, made with chocolate, almonds, chilies, and sesame paste.*
MOLE ROJO: *another variation using red-chili paste, cinnamon, guajillo chilies, and sesame seeds.*
MOLE VERDE: *made with green tomatoes, herbs, pumpkin seeds, coriander, and chilies.*

PIPIAN: *a sauce made with ground nuts or seeds (often pumpkin).*

POBLANO: *a large green chili grown in the state of Puebla; also, the style of cooking of that state.*

QUESADILLA: *a corn-flour tortilla folded over meat, cheese, beans, or vegetables and grilled or fried; in New York, often made with wheat flour.*

SALSA: *sauce.*

SALSA VERDE: *green sauce of green chilies, pumpkin seeds, and parsley.*

SEVICHE: *raw fish marinated in lime juice.*

TACO: *a folded fried tortilla with a filling.*

TAMALE: *cornmeal and, usually, pork, steamed in a banana leaf or a cornhusk.*

TOMATILLO: *a small, green, firm tomato.*

TORTILLA: *a thin pancake of corn flour or wheat flour.*

TOSTADA: *a fried tortilla.*

At Cinco de Mayo: chiles en nogada (far left), menudo norteño (center), pescado en salsa de chile poblano.

farms in the Southwest serve jicama because it's low in calories and gives energy. And its acidic, fruity sweetness is terrific with them beans.

Also on the menu: grilled shrimp with salsa norteña ($4.75 and $8.75), fat, charcoaled shrimp with a nippy sauce of tomato and chile poblano and a side of johnnycakes, which are a cross between latkes and flapjacks, filled with corn kernels and jalapeño—oh, Lord, how good. The tacos de carne al carbón ($4.25 and $7.50)—they're with a charcoaled-beef filling—were tough on the first tasting, much more tender the second time. With these, steamed corn tortillas and a smoky barbecue-style jalapeño sauce. Now, here's a new dish—the most delicious thing I've eaten in a month of sunsets—fajitas ($7.50). These are grilled sirloin strips with melted cheese and onions, rolled in a tortilla. And you kind of wet them down with a fiery red sauce; then you cool yourself off with some jicama salad. A Texas-style sesame-and-pecan chicken ($4.50 and $7.50) has a creole mustard sauce and a helping of black-eyed peas; this dish is too bland, but the chicken's crisp. The burritos de nopales ($4.50), filled with pickled cactus, eggs, and cheese, are a bore, although they're served with jicama salad. Gooey eating, and very good, the barbecued chicken wings ($4) are charred and mildly sweet.

Trilling's desserts are in the Irma Rombauer *Joy of Cooking* style, circa 1950. The big apple pie ($3.50) has a crumb-and-sugar topping. Right out of your young-homemaker's home are the chocolate manhole covers ($3.50), which are really chocolate roulades with a strawberry on top. But the coconut-flavored flan ($3.50) is ethnic enough.

Nice place here. And there's live music from 6 P.M. to 2 A.M.: jazz harmonies on piano, sax, flügelhorn.

Rick's 181 Lounge, 181 Eighth Avenue, near 19th Street (691-9845). Open daily from 4 p.m. to 4 a.m. A.E.

> *Go to stylish El Coyote for terrific beef and the feeling that you're vacationing in a cool hacienda.*

El Coyote

As soon as you walk into El Coyote, you feel as if you were in the cool hacienda of some ranch. Sit down with a cold beer and contemplate the rough stone walls, the wood beams, the graceful Spanish arch, the mural (Indians in serapes; flowers; horses) showing market day in a Mexican village. Painted by a Mexican, Antonio Limón, it draws you into the scene. You are there. Even when it's crowded, El Coyote makes you feel you're in a refuge, at least for a while.

And it *is* always crowded: There's always a line, and you can't make a reservation. Go early (about six) or late (at ten). If you're alone at lunch, this is a great place to eat at the bar. The Tex-Mex food isn't mushy or stale-tasting (the sauces are fresh, the flavors sharp). And if the food's not hot enough, add some of the table sauce.

There are a few Mexican-style dishes, but the Tex-Mex entrées are best. Begin with the smooth guacamole ($3.95), or try the good chalupa ($3.95), a large tortilla covered with beans, cheese, and avocado. The shrimp in salsa verde ($9.50), that dish that almost every

American-run Mexican restaurant offers, smolders and is beautiful. A chicken in mole sauce ($9.50) is smooth, not bitter. The beef here is terrific. Carnitas con tortillas ($9.50)—chunks of beef and pork marinated in lemon juice, vinegar, and spices, then charcoal broiled—is a he-man dish. The meat is slightly dry and chewy—the way they do beef on a ranch—but when you wrap all this up in your tortilla, add the table sauce, and throw on the beans, it's *delicioso.* Add beer (Superior, Dos Equis, Carta Blanca, Miller Lite, or Heineken) and you're set up for the night. Carne asada ($11.95) is another winner—sliced charcoal-broiled steak with red sauce, tortillas, tomato, onion, beans, rice, and guacamole. Wrap this also in a tortilla and add the beans and sauce.

The chimichangas ($6.25) are crispy, and there's a big helping of sour cream on one end of the platter, guacamole on the other. Enchiladas suizas ($8.50), one soft corn tortilla filled with chicken, the other with Muenster cheese, have *muchas calorías;* the topping of melted sour cream and spicy salsa verde is especially nice when you add the table sauce to it. You can have your El Coyote Mexican chili (chunky chili with chuck beef and a thick red sauce) with beans ($5.25) or without beans—with rice, cheese, and onions instead ($5.75). I'd go for the cheese, onions, *and* sour cream ($5.75).

The flan with the caramelized topping is worthwhile ($1.95), the pecan pie ($2.50) okay. My conclusion? El Coyote's one of the best places around for beef Tex-Mex, and it's stylish too.

El Coyote, 774 Broadway, near 9th Street (677-4291). Open for lunch daily from 11 a.m. to 4 p.m. and for dinner Monday through Thursday from 4 to 11:30 p.m. and Fridays and Saturdays till 12:30 a.m. A.E., M.C., V.

At Pancho Villa's, end your night in fire: Say you want things hot, hot, hot... and order the fajitas.

Santa Fe

NO THOUGHTS OF FOOD REVOLUTION at Santa Fe, no macho-Mex, no gutsy smells from the kitchen. Scornful fire-eaters from Oklahoma and California say this is food for a cringing gringo, but it pleases me—the flavors are brisk and clean. You should not go expecting the hot-hot sauces of New Mexico—the owners, John Bird and Walter Vasconcellos, simply chose "Santa Fe" because the name is classy. Well, so's the place.

If you're talking southwestern décor, the long, narrow front room and the square back room are the most beautiful in town: walls the color of warm clay, creamy trim on louvered French doors, black earthenware pots, bulbous polished gourds, fireplaces, woven hangings from the Mexican state of Oaxaca—all the gracefulness and good style of the Southwest. And serenity. Elegance in the desert. The food is served on walnut-black double-fired plates; the staff is savvy and young: guys in oxford-cloth shirts and slacks, gals in peasant blouses and embroidered skirts. Big names—Dan Rather, Diane Keaton, Joel Grey, Jerry Brown, Warren Beatty—eat here.

Have a frozen margarita ($4 and $7), then swing into the seviche ($6.50). This one's made with scallops and shrimp and loaded with cilantro and lime juice. The guacamole's spunky, but too smooth—still, compulsive dabbing on of the hot table sauce will spice things up. The nachos ($4.50), blends of Cheddar, bean, beef, chopped olive, sour cream, and jalapeño, are goopy, swell. The quesadilla ($4.50) here is made with white cheese, onion, green salsa, and on top there's some guacamole and a slab of jalapeño.

The owners offer a few entrées that aren't really Tex or Mex, but each dish falls into one camp or the other by the use of a garnish or a south-of-the-border accompaniment. With swordfish steak marinated in a light curry and grilled over charcoal ($13), the mild Mexicali touch is a garnish of a tomato half, yellow corn kernels, and pimiento. On three deliciously crusty, thick, charbroiled loin lamb chops ($16), the jalapeño jelly, pinto beans, and rice do the job.

The Mex and Tex entrées are good. Shrimp in salsa verde ($13) has a nice, stinging sauce, and there's that tomato-corn-and-red-pepper garnish again. Tacos al carbón ($12.50) are marinated steak strips with a charcoal flavor put between two tortillas and covered with sour cream (they look like Dead Sea Scrolls), then dotted with chopped black olives—gorgeous. This dish needs the table sauce, though, so grab it. Enchiladas suizas ($12.50) are good, filled with chicken and cheese, but, again, you need to add salsa. Chimichangas stuffed with steak strips and chicken meat ($12.50) vary a bit—one day they're crunchy and shiny, another day neither crisp nor shiny—but never, never do they taste of yesterday's cooking oil. There are combination platters (choice of two, $9.50; choice of three, $11.50); avoid the tacos, which taste blah.

Save room for one of the desserts (they're all $3.75). They don't hail from any part of the Southwest, but so what? The new Miss Grimble cheesecake (chocolate and orange) is wet and rich, and there's a triumphal chocolate-truffle cake by a woman named Judy, who should achieve sainthood for baking this. Come to Santa Fe and be romantic, relax. You'll burn only from desire for the one you love.

Santa Fe, 72 West 69th Street (724-0822). Open Monday through Friday for lunch from noon to 3:30 p.m. and for dinner from 4 p.m. to midnight and Saturdays and Sundays for brunch from noon to 4 p.m. and dinner from 4 p.m. to midnight. A.E., M.C., V.

Pancho Villa's

ADORNING THE WHITE WALLS OF the new Pancho Villa's, at First Avenue and 62nd Street, are mementos of this merciless bandit. Bullets. Belts. Pictures. A photo from his very early years shows his fiery eyes burning out at you, his baby mouth curled in hatred and scorn. (I went to dinner there with a woman whose great-grandfather, a surgeon, was forced at gunpoint to remove two bullets from Villa!) As he grows older, you see him looking more comfortable—toward the end of his life he made his peace with the Mexican government, which gave him a huge ranch in Durango, where he lived like a country gentleman. But he died at 45, ambushed by people unknown.

When you eat at Pancho Villa's, you have a choice: eat just like anybody (which means mushy combination platters) or end your night in fire. Here's how you do the latter: First, tell the waiter you like hot, hot, hot! Then look to the bottom of the dinner menu for No. 22, fajitas ($9.50), charcoal-grilled marinated skirt steak served with warm tortillas. There's a mild bean soup to eat with it, and a most incendiary fresh, delicious sauce to season it with: pico de gallo ("beak of the rooster"). It's not the usual chopped-fresh-tomato-onion-and-cilantro table sauce; it's like a blowtorch; it's a fiery throb in your ears and throat. You take the chunks of seared steak, place them in the tortilla, take some beans, add sauce, add onion. This

Rick's 181 Lounge

is one helluva dish—*the* best food I had on this Mexican eating trip.

But there are other good things on this menu. The mole verde ($8.25), chicken in a green mole sauce, is terrific if you ask to have it hot. You get three tender, snowy chicken breasts in a pumpkin-seed green sauce. Ask the waiter to serve the rice and beans separately to avoid mushiness. The mole poblano ($8.25), the same white-meat chicken in a chocolated sauce, is excellent—hot and earthy. Camarones Veracruzanos ($10.95), a creole-style dish of shrimp and peppers in a deep-fried tortilla shell, is okay for the timid.

And for openers, the seviche ($3.25) is cooling—fresh and supple, lots of cilantro and lime. The guacamole's overblended, but if you add the table sauce (with its chili pepper and onion), you'll get chunk and fire all at once. The quesadillas ($6.50) are made with either cornmeal or white flour; I prefer those with that innocent white-flour taste.

Nice feel to this place—white stucco walls and clay floor tiles and chairs that rock a bit. What's authentic is the uneven floor—Mexico *típico!*

Pancho Villa's, 1125 First Avenue, at 62nd Street (751-6499). Open Sunday through Thursday from noon to midnight and Fridays and Saturdays till 1 a.m. A.E., M.C., V.

El Tenampa

YOU GO TO EL Tenampa for cozy dinners of meaningful Mexican food. This means hearty, homey dishes from the various regions of Mexico: lots of meat, chicken, rice, and beans, plus a separate plate of warm buttered tortillas. This is how your mother would want you to eat.

It's such a nice little place, a few doors down from a church—which means no beer, wine, or liquor, so bring your own bottle. There are white stucco walls adorned with sombreros, a serape, some oil paintings of señoritas. Mother, a slender, great-looking brunette from Taxco who cooked for Anthony Quinn's household in the early seventies, is in the kitchen. A daughter waits on table; the service can be great, it can be forgetful, it can be slow, but it's always pleasant. The hottest sauce in town is on the tables. This should be your tipoff: El Tenampa understands hot.

The guacamole ($4) is well seasoned. The quesadillas ($4.50), made with corn tortillas, are okay. But the black-bean soup ($2.75) is unusual. The broth's medium-thick and very tasty, and tangling with the beans are shreds and threads of melting Muenster. Nice.

To eat meaningfully, ignore the left-hand side of the menu, where the combination platters are listed, and look to the right, under the heading "From Mexico With Taste Our Speciality" (whatever that means). Here's where you find the rib-sticking dishes with the incendiary sauces. When you order, say clearly that you want things hot, and ask that the refried beans and rice be served on another plate. (This will keep your entrée's sauce from getting lost in the beans.) Order the pipián estilo Veracruz ($9.75), chunks of pork or chicken cooked in wine, peeled tomatoes, and spicy peanut butter (in parts of the Caribbean, peanut butter is made with hot peppers). That sauce is so subtly blended you are only vaguely aware of the peanut butter.

Chicken in mole sauce ($9.75) is super-smooth and very satisfying when they follow your orders to give it to you fiery hot. A chicken mole verde ($9.75)—in a green-tomato sauce—is hot and pleasant; order the mixed tossed salad with this, because it has fresh romaine lettuce, which makes a nice texture contrast. Adobo estilo Guadalajara—pork or chicken in red peppers and spices (I chose the pork)—has a very hot sauce that leaves a gorgeous tingle in the mouth. The pork's a tender shoulder cut. Pollo estilo Taxco ($11.75) is the most fiery of all, the sauce well rounded and subtle. Order some soft tortillas with butter ($2.75) to balance the spiciness of this dish.

When it's time for dessert, the Cuernavaca cocktail ($3.25) gives you stewed peaches, sliced pineapple, and caramel custard, all rich and cooling for the seared tongue. El Tenampa's in the theater district, so make a reservation for dinner after the show and have a nice meal.

El Tenampa, 304 West 46th Street (664-8519). Open for lunch Monday through Saturday from noon to 3 p.m. and for dinner Mondays, Tuesdays, and Thursdays from 5 to 11:30 p.m. and Wednesdays, Fridays, Saturdays, and Sundays till midnight. A.E., Diners Club (D.C.).

The Beach House

WHEN THE BELMORE CAFETERIA closed last year, its furniture was sold at auction and its grand, dark booths, with their painted mirrors and maroon vinyl banquettes, were installed in a new Mexican restaurant in TriBeCa. When you eat at the Beach House, you don't feel you're in Mexico, but you're pleased to be in a high-ceilinged room with Civil War–period beams and planks and exposed brick, probably from a later period. And beer's better on a Belmore banquette.

Since the Beach House opened last fall, it has undergone a change of cooks, but the present team—the on-scene owners, the Socolov family, and chef Rene Hernandez, from Veracruz—is successful. Hernandez's seasoning is robust, not fiery, and he prepares combination platters that have none of that mean-bean run-on; if anything, beans, cheese, sour cream, and sauces are discreetly ladled, so you know what you're eating. The food's hearty and solid, more than ragingly spicy.

The seviche ($3.50), served only at dinner, is made with codfish (the chef's choice because it's similar to a fish found in the waters at Veracruz). This version has tiny green olives and red onion; alas, the coarseness of the cod makes it less pleasant than the snapper or scallops used in most New York Mexican restaurants. The nachos, one large platter of tortilla chips broiled with cheese and topped with guacamole, bean, or chorizo, are a huge beginning (small sizes range from $3 to $4, large from $4 to $5).

We don't enjoy the black-bean soup (too thin), but we like the fact that you can get refried black beans here ($1.50 a side order, or 50 cents extra on a combination plate). The beans are rough and nubby, with that fresh, starchy taste that comes only from fresh-cooked (and mashed) beans.

The Beach House burritos ($6.50) are filled with pork, chicken, or beef and are covered with a smooth sauce of red chili peppers. The enchiladas suizas ($7.50) are topped with a nippy coarse green sauce with tomatillos, green chilies, coriander, jalapeño; the sour cream is put on in nice full blobs, and not slathered all over the enchiladas. The chimichangas ($7.95) are exceptionally good here because they are filled with tender shreds of beef. The tortilla shells are oily, which is good because these are tastier than most.

The regional Mexican specialties are even better: Pollo a la Mexicana ($7.95) is a plump chicken half in a chunky, sunny-tasting tomato sauce. There are raisins and a sprinkling of peas too. This dish, a recipe of Hernandez's mother, in Veracruz, has an elusive, subtle sweetness to it—it's good eating. The camarones en salsa verde ($10.95), shrimp in green sauce, are noteworthy because they've got a satisfying lemony flavor that comes from the acidic tomatillo. Guisado de cerdo ($7.50), a pork stew, has small pork cubes, potato, and zucchini—it's more of a wintertime dish, and there's not a whole lot of dazzle to it. At lunch there are chilaquiles ($4.50), tortilla strips in a not-very-spicy red sauce with melted cheese—messy eating, but good. And the lunchtime chili ($2.25 a cup, $3.50 a bowl) is made with ground beef and topped with cheese (or get sour cream with it for $1). This is American chili, but fortifying.

The dessert of buñuelo ($1.75), a crispy fried tortilla with sugar, cinnamon, and syrup—the syrup makes it glossy—becomes better with a topping of Breyer's vanilla ice cream ($2.75). And coming soon: a slush machine so everybody can drink margarita slushes on the Belmore banquettes. If you're down-

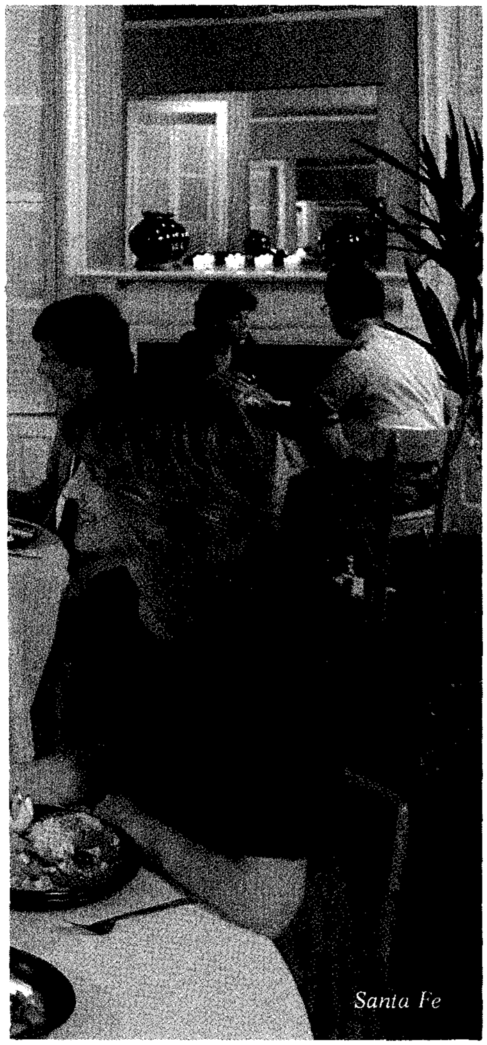
town and want Mexican food (and jazz on Tuesday nights from 9 P.M. on), this is the place.

The Beach House, 399 Greenwich Street (226-7800). Open Monday through Thursday and Sundays from noon to midnight, Fridays till 1:30 a.m., and Saturdays from 1 p.m. to 1:30 a.m. A.E., M.C., V.

Caramba!!

THE NEW CARAMBA!!, AT BROADWAY and 3rd Street, opened last February, and it's now so popular there's a line at dinnertime and the decibel level is more awful than the Palm's at its worst. But you can get the best of Caramba!! if you call it a night and go by day; lunch is very civilized, very peaceful. The sun pours in the windows; the cool white interior is pleasantly quiet. You can sit all day drinking the same beer.

Caramba!!'s menu is Tex-Mex: tacos, enchiladas, flautas, chiles rellenos, burritos, chili con carne, and the best quesadilla I had anywhere. It isn't all that different from those dainty triangles I've been nibbling, but the Caramba!! quesadilla packs more of a punch. (It's $2.50 for a half, $3.75 for a whole one at lunch; all prices given here are lunch prices.) And now Caramba!!'s adding chicken and salsa verde to the quesadilla (along with the Monterey Jack cheese that's in there already). This makes it spicier. Another addition to Caramba!!'s menu: New Mexico green chili ($2.95 a cup). It's chili con carne made with green chili pepper instead of the red chili pepper that is in Texas chili—and there are *no* beans. New Mexico green chilies are also used as filling for burritos ($5.95 for two). You can have half a broiled chicken ($8.95); rice, avocado slices, and corn tortillas come with it. Sadly, the chimichangas have lost their luster. Shiny and crackly crisp on my first visit, they have no gloss and no crunch at later tastings.


Santa Fe

The best single dessert in the Tex-Mex line is Caramba!!'s buñuelo, that large, crisp wheat-flour tortilla topped with vanilla Häagen-Dazs and sprinkled with cinnamon and sugar. What a way to spend the afternoon!

Caramba!!, 684 Broadway, at 3rd Street (420-9817). Open daily from noon to midnight. A.E., D.C., M.C., V.

El Parador is a festive place, the waiters are suave... but ¡caramba! the food tastes flat.

El Parador

CARLOS JACOTT, EL PARADOR'S tall, dashing owner, may be the best host in town. He sure has Latin charm. When a gorgeous woman enters, he says, "Does the lady wish to be seated where the lady may be seen?" If a much plainer housewife wants to learn how to make the chilaquiles de Liza, he'll invite her to the kitchen any day at five and show her. Now, that's charm.

Some say El Parador has the best Mexican food around, but I find the flavors somewhat flat. And yet, even given its policy of no credit cards, no reservations, no company accounts, the place is packed every night.

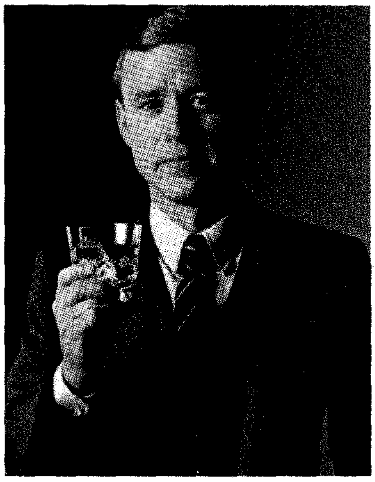
Well, it *feels* good. Dark, somewhat heavy, decorated according to formula (stucco, sombreros, serapes, red tablecloths), it's nevertheless a lively, festive spot, full of happy regulars and families and lovers. The waiters are suave. The hot food's served in red cast-iron pots, and this adds to the theatricality of the place.

Drinks are generous; the margaritas ($3) are terrific. The tasty, chunky guacamole ($4.50) comes in a thick pastry shell that you can break up and use for a scoop. The table sauce is tart and green and spicy. Have the nachos reales ($5.75), two small Mexican pizzas with chorizo, refried beans, melted cheese. If you love a lemony seviche, you won't like this one ($6.50). It has peas and peppers as a garnish, and it's not sharp enough—a boring dish; too bad. The chilaquiles de Liza ($6.50), that dish the ladies love to learn how to make, is a good opener—fried tortilla strips covered with shredded chicken, sour cream, cheese, and a bubbling-hot green-tomato sauce. Satisfying and splittable. But stay away from the jalapeños rellenos ($4.75), stuffed hot peppers that seem to have nothing but melting Cheddar and mozzarella and cream cheese to commend them.

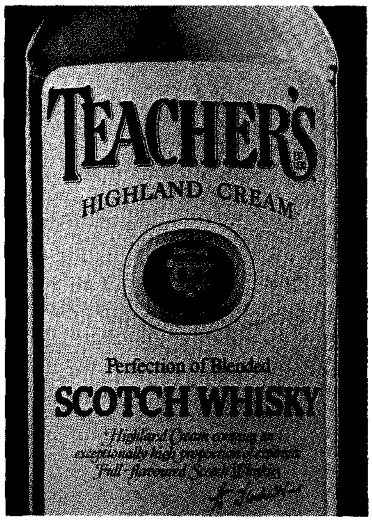
You can choose among seafood or chicken entrées, Tex-Mex dishes, and seven combination platters. Cheese enchiladas ($10.50) are great — the tortillas are solid and starchy, and the cheese is fresh and firm. Camarones picantes ($13.75), shrimp in a spicy Mexican brown sauce, gives you ten to twelve fat, fresh shrimp, but again, the excitement of the piquant sauce is blunted. You'll have to wait twenty minutes for mole poblano ($11.75), but it is certainly worth the wait—you'll get a huge serving of chicken with a nice and spicy chocolate flavor and sprinklings of crunchy sesame seeds. The rice and beans are always served separately at El Parador: "The other way looks disgusting," says Carlos. We agree. Ropa vieja ($11.50) means "old cloth"—it's that long-simmered, stringy, *very* tender beef you're always eating at Mexican restaurants. We ordered it with the spicy mole sauce with peas, but the ropa vieja also comes with a creole tomato-and-wine sauce. The menudo ($2.50), a tripe soup with hominy, is hearty, yet it improves with the spritz of lime you give it. You can order it as an entrée for $5. Unfortunately, the combination plate of meat-filled chimichanga, chile relleno, and king-crab enchilada ($12.50) turns out to be disappointing; the relleno batter is too thick and omelet-like and tastes stale.

The chimichanga dulce ($4.50) is one

David R. Wilson
President & Treasurer
Personal Economics Securities, Corp.
New York, N.Y.



"I've had rich Scotch, and I've had poor Scotch. Believe me rich is better."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example of how Latins love sweets. This has guava (or mango), dried fruits, whipped cream, and nuts. Two can get a sugar high from this—if they survive it. Well, El Parador has survived since 1959—the comfortable darkness of the place soothes the soul. "It's like a plain little old cantina across the Rio Grande," says Carlos.

El Parador, 325 East 34th Street (679-6812). Open Monday through Saturday from 5 to 11 p.m. No credit cards. Closed until August 1.

At Margaritas, the chef turns out the best chiles rellenos I have had in New York.

Margaritas

OPEN ONLY THREE MONTHS, Margaritas has become a Mexican Mortimer's in a low-key Upper East Side neighborhood. There's a wide age range in this part of town (92nd and Third), and all kinds of palates. Some like it hot, some hate it hot, and some don't care. Such differences can wreck a place, so owners Jeff Spiegel and Don Lubin have an unusual menu. It's part nouvelle, part Albuquerque (Spiegel's hometown). The chef, Chris Keff, apprenticed at the Four Seasons and was vegetable cook at Vienna '79. She does chicken paillards and poached salmon and cold, creamy soups, and then turns out chiles rellenos or adapts a dish from the Yucatán. A few things are very good, but everybody's still learning which dishes really work, and therefore the food is uneven. We'll call the cuisine Margaritas-Mex, because nothing else can describe it.

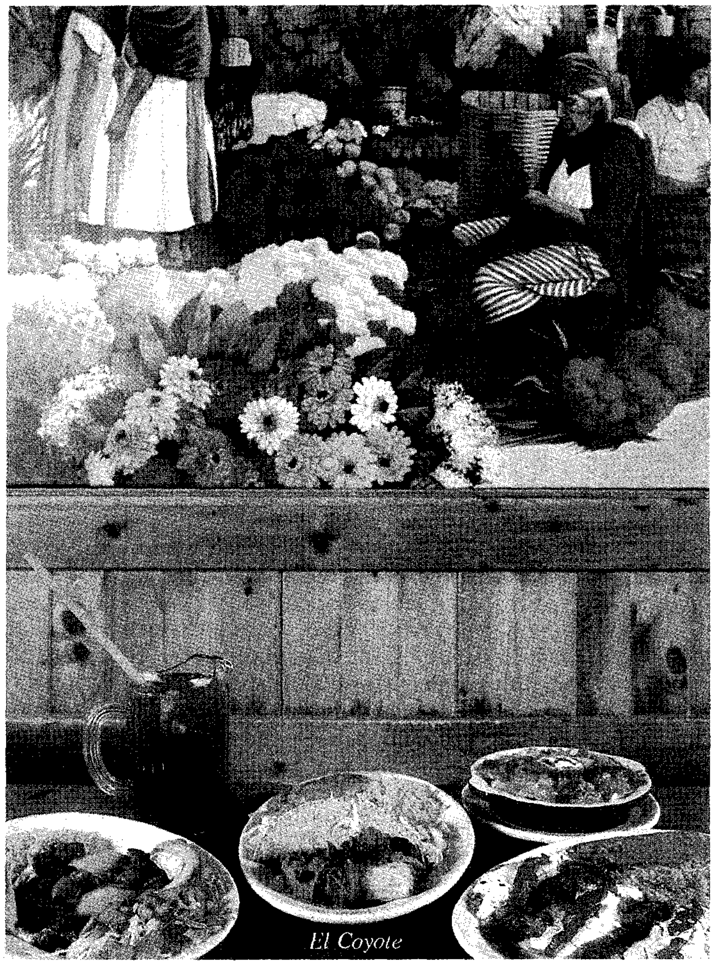
In the front room there are tables and a spacious mahogany bar with gold adornments; the large rear dining room has a fine old ceiling of stamped tin and a big skylight. The place is light and airy, and any attempts to Mexicanize the décor aren't necessary; hanging baskets and exposed brick are enough. People eat peacefully: the Wall Street broker with his two sons and blond wife, the elderly couple in faded madras tackling the enchiladas. This is the most relaxed dining room in town.

The frozen margaritas ($2.50 and $5) are icy, strong, perfect—two and you're seeing double. The seviche (grouper) is also dazzling, appropriately full of lime and cilantro. The quesadilla ($2.25) is your deceptively dainty limp-tea-sandwich bombshell—very good, very gooey. Ignore papa ocopa ($2.25), the cold potato appetizer eaten in Peru; it's bland and ought to go home. The nachos are a pyramid of tortilla chips, with refried beans in the center, a topping of jalapeño slices, and a melting snaggle of bright-orange cheese—a mix of Muenster and Cheddar that tastes more like Cheez Whiz and Velveeta. This creation looks like the project of a nursery-school kid and has little flavor. But the same cheese melt on the guacamole nachos ($3.50) works.

The chiles rellenos at Margaritas ($7.50 for three) are the best I've had on this New York–Mex tour. They have a light, crisp, tempuralike batter, and the farmer-and-Cheddar-cheese filling is subtle. An occasional special, the chili pasta ($6.95)—ground red chilies in pasta dough, served with heavy cream and lots of fresh cilantro—needs another herb to make it a lustier dish. Las Cruces chili ($6.95) is spicy and hearty, with chunks of long-cooked beef and a thickish red sauce. Shrimp in a creamy pumpkin-seed green sauce ($9.75) are spicy and urbane. The taco al carbón ($10.25), however, is unexciting, and a monster-size chimichanga ($6.95) has a mushy, beany filling. A new entrée, adapted from a recipe of cookbook writer Elisabeth Lambert Ortiz's, pollo Ticuleño ($7.95) is a large, feathery-crisp fried tortilla spread with black beans, topped with a chicken breast, coated with a red mole sauce, and garnished with fried banana. Very nice, but not saucy enough. At lunch, you should try the tasty burrito filled with chorizo ($4.25), for it is seasoned with green chili and onion, and goes well with Dos Equis. But the New Mexico enchilada ($6.95), a stack of three tortillas filled with chicken and cheese and covered with a red-chili sauce and sour cream, is sloppy eating, and the tortillas do get a bit soggy.

The coffee-toffee cake ($4.50) is cloyingly sweet, but Chris Keff does fruit sorbets ($2.50) and fruit tarts ($2.75). Keep an eye on this northern outpost for south-of-the-border food; it could mature, get better.

Margaritas, 1644 Third Avenue, at 92nd Street (348-8855). Open daily for lunch from noon to 3 p.m. and for dinner from 6 p.m. to midnight. A.E., M.C., V.


El Coyote

Mexican Village

RAMONA IS COOK, hostess, and part-owner of Mexican Village, a small place on Thompson Street; it's been there for eighteen years. She says she's 53. Her hair—sometimes brown, sometimes lilac, sometimes gray—hangs down to her waist. She is quiet and dignified and says very little as she sits at a table in a corner, watching—her hands folded in her lap, her face softly radiant.

There are tall green

plants and traditional wall hangings; the walls are a dingy stucco, and there's a thick sheet of clear plastic over each red tablecloth. Ramona's food is well cooked, always fresh. The guacamole's calm, nutlike, and deep ($2.95). The quesadilla ($4), which you must order ahead, has brown scorch marks from the griddle, a parchment-like thinness on the edges, a soft chewiness inside. Here's the place to get fresh calamari (squid) stewed in its own ink. Firm, with lots of browned onion and a winy, spicy sauce, it's $2.75 as an appetizer, $5.75 as an entrée with rice. The chiles rellenos ($7.50) have a soft, soufflé-like batter and a cheese sauce that's delicate and subtle. Enchiladas supremas ($7.25) are filled with chicken and masked with a light, creamy sauce that tastes almost like the sauce you get on lobster Newburg. On the bottom of the menu, the kitchen prints a promise to make dishes hot enough for "fire eating people." The burritos con guacamole ($6) are soft and pleasant, but the flautas de harina—one cheese, one beef, and one chicken, with rice and refried beans ($6.50)—are oversize, indelicate, dull. There's a cool coconut pudding ($1.50) for dessert, and the usual flan ($1.50), and guava shells ($1.50).

Photograph by Ted Hardin.

Mexican Village, 224 Thompson Street (475-9805). Open daily from 1 p.m. to midnight. A.E., D.C., V.

At cheery, lively Zapata's, ask for the regional specialty: baby goat baked in red-chili sauce.

Zapata's

ZAPATA'S REGULARS WHOOP IT UP at lunch—they laugh and talk very loud. You sit elbow to elbow in almost total darkness at noon, and anybody who enters or leaves must pass your table, which may wobble, and your drink may slosh, and your basket of tortilla chips may fall to the floor. When the last happens to us, a waiter dashing by catches it on the fly and restores it to the table.

Still, this is a cheery and energizing place to eat. There are photos of Zapata the bandit on the stucco walls, and Mexican knickknacks, and red curtains, and I wonder why it's always so dark inside.

What's unusual about Zapata's menu is that regional specialty, cabrito, baked baby goat ($9.75), which you can't find in many other places. Baby goat has a far less fatty flavor than lamb, and it's slightly gamier. This dish has small, tender, compact cubes of meat in a smooth, mellow red-chili sauce, and it's best eaten with an order of warm tortillas. (You get these free with every entrée if you ask; otherwise they're $3.) Zapata's other dishes are less unusual, but they are still very good: Chicken in a mole sauce ($9) has a dark-brown-to-black, glossy richness; pollo a la Zapata ($9), chicken in a tomato-and-green-pepper ranchero sauce, is milder. Zapata's has the usual taco-enchilada-tostada combination platters for lunch and dinner; they're good, if unremarkable. Appetizers include a creamy guacamole ($4.50) and a red-snapper seviche served in a tall cocktail glass (not as spicy as it should be).

For dessert, have the excellent custard natillas ($2.75), flavored with cinnamon. There's also flan ($2.75) and mango or guava with cream cheese ($2.75). And you'll find that a cup of Zapata's coffee ($3.50) is a dessert in itself, for it comes with Kahlúa, brandy, and whipped cream.

Zapata's, 330 East 53rd Street (223-9408). Open Monday through Friday for lunch from noon to 2:30 p.m. and daily for dinner from 5 to 11:30 p.m.

El Taquito

VIOLETA IS THE REAL ATTRACTION at El Taquito. Short, red-haired, she's a powerhouse, a combustible. She charges around her little restaurant talking like a castanet. She's impatient and biting, laughing and joyful. If she likes you, that's nice. If she doesn't, you'll know it. And the nastier she gets—the more she blows up—the more delighted and entranced some people are, for this is her form of hospitality, and some customers think that makes eating at her place the true Mexican experience.

El Taquito is a plain little place: two small rooms, one with a bar (wine and

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beer only) and a large freezer stocked with Mexican beer, the other big enough for eleven tables. The décor: three large photographs of Jorge Negrete, Maria Felix, and Pedro Armendariz, Mexican movie stars. The kitchen's behind a curtain. Everything is good and hearty, and the sauces are sharp. But the guacamole (small, $4.50; large, $7.50) is too mellow-tasting; add the hot table sauce.

The entrées are standard stuff, so ask for the combination special Violeta ($8.50), which is not on the menu: a green enchilada filled with chicken and topped with a spicy sauce made with green tomatillos, and also a taco stuffed with shredded beef and guacamole. Those particular textures and flavors go contentedly together. Or you can have the mole poblano enchiladas ($8), two chicken-stuffed enchiladas with a rich, smooth poblano sauce. All the combinations come with rice and refried beans with a patch of melted Muenster on top. And after the table's cleared, Violeta comes around with a tray of tiny clay cups filled with strong coffee. Order her flan ($1.75), with its curl of dulce de leche (sweet condensed milk).

People go there because Violeta's theater. And she knows it.

El Taquito, 402 West 44th Street (765-1737). Open Tuesday through Sunday from 4 p.m. to midnight. No credit cards.

Margaritas

El Taquito's owner, Violeta, is a powerhouse–her moods are as combustible as her sauces.

Mexico Magico

TOO BAD FOR US AT MEXICO MAGICO. We first go there in high hopes, following a tip that we could have chicharrones and carnitas, food you can hardly get in New York. "But," says the waiter, "this is Monday, and we have these only on Thursday, Friday, Saturday, and Sunday." How about seviche? "Only on the weekend." So we console ourselves with the terrific appetizers: enfrijoladas ($2.95), crisp-fried corn-tortilla shells filled with shredded beef, cheese, and beans—a big, big portion; queso chihuahua al carbón ($4.50), a superb charcoal-grilled white cheese covered with a spicy sauce; and a quesadilla ($2.50) with a soft snaggle of onion in the filling. Plus the guacamole ($3.50)—less there than meets the eye, for it's filled with shredded lettuce, but that's an old Mexican trick, so it's legit. Then on to an entrée: enchilada con mole rojo, truly immense, with the food all running together. But it is so much less skillfully made than the appetizers, it looks as if some other chef had prepared it. We return on Sunday for the chicharrones and the carnitas. And seviche. "Sorry," says the waiter. "We ran out. The chef forgets." But we didn't forget. Can we appeal? We're told the boss is away for a while. Too bad. Such a beautiful place—dark, twinkling little lights on the ceiling, a fountain, greenery, mariachis. But we are also eaters.

Mexico Magico, 1589 Second Avenue, near 83rd Street (861-5988). Open Sunday through Thursday from 4 p.m. to midnight and Fridays and Saturdays till 1 a.m. A.E., D.C., M.C., V.

Fonda La Paloma

THE MOOD'S BETTER than the meal at Fonda La Paloma, or so it seems after three visits. The mood's old-Mexico: flowered tiles, stucco walls, deep-red carpet, primitive paintings, courtly waiters, a cool and dark ambience. But the food has no mood at all; it's tired and tasteless. Granted, the chicken-and-tortilla soup with coriander ($3) is lovely—a good old, gutsy chicken soup with white meat and chewy tortilla strips, yet the black-bean soup ($3) is thin-flavored. The guacamole ($5) has been puréed to dullness, and the nachos ($4) are just a simple Muenster melt on tortilla chips—somebody forgot the jalapeños (there's a dish of them on the table, though). There's a nice baby-cactus salad ($3.50) with a zippy vinaigrette sauce. An entrée of pollo mole verde ($11), chicken in a green-chili sauce, isn't too fresh the first time we visit, and though it is fresh enough the second time, it lacks any flavor at all. No fire. No life. *Nada.* Thirteen bucks seems a lot to spend for the carne asada (panfried top-round steak), especially when it lacks flavor, too, and arrives well done when ordered rare. The tamales de carne ($8.50) are a mush of cornmeal with a coarse chopped-beef sauce that makes this taste more like a sloppy joe than a Mexican dish. The picadillo a la criolla ($9.50), chopped beef Mexican-style, should taste like a subtle hash, but has that sloppy-joe way about it.

Fonda La Paloma, 256 East 49th Street (421-5495). Open for lunch Monday through Friday from noon to 2:30 p.m. and for dinner Monday through Thursday from 5 p.m. to midnight, Fridays and Saturdays till 1 a.m., and Sundays till 10:30 p.m. A.E., Carte Blanche, D.C., M.C., V.

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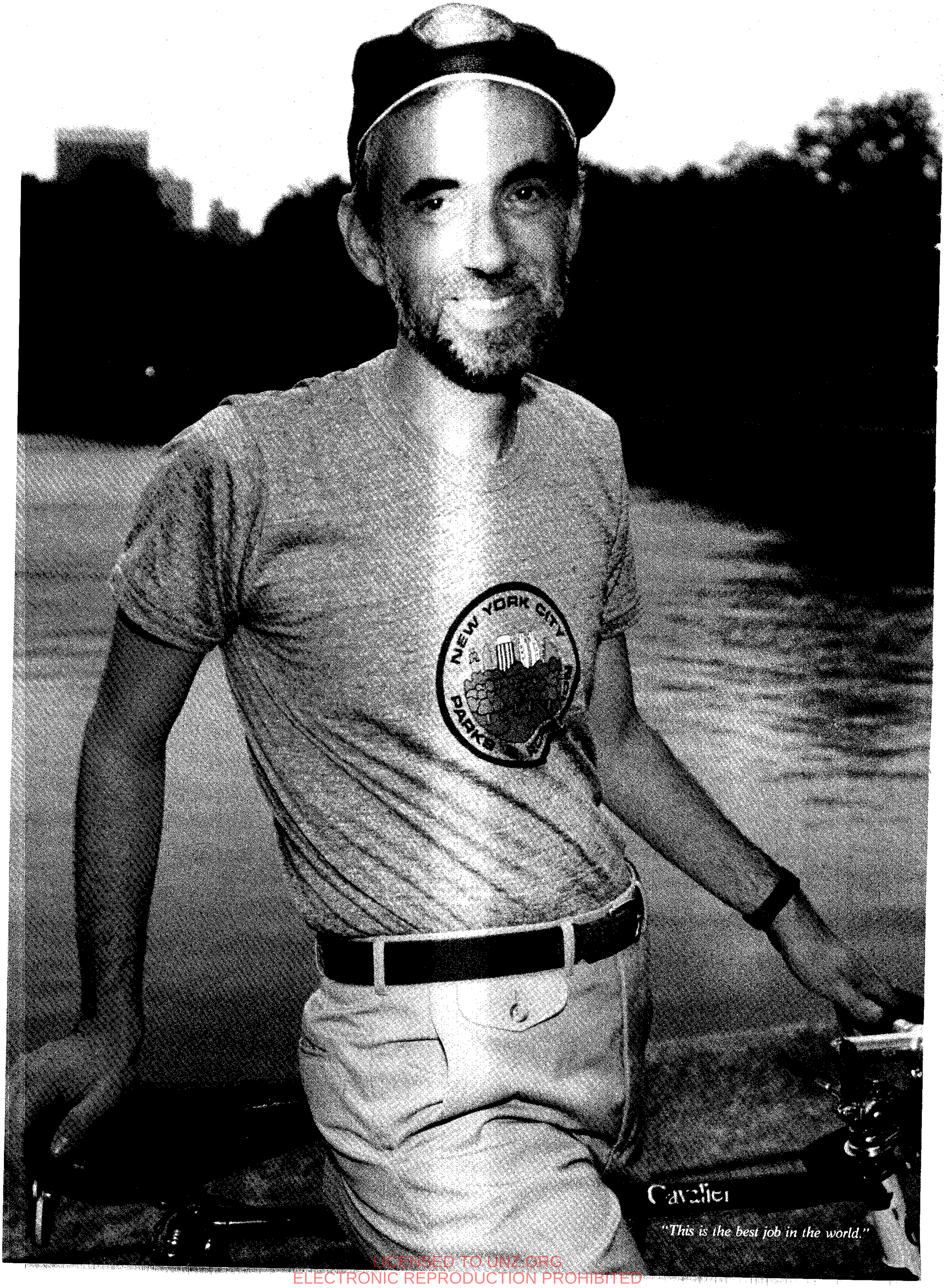

NEW YORK CITY
PARKS

"This is the best job in the world."

Henry Stern Goes to the Park

By Joe Klein

A Commissioner for All Species

Ninety percent of life is showing up.
—Woody Allen

BEFORE HENRY J. STERN WAS APPOINTED the city's new commissioner for parks and recreation, last April, he spent nine years as an at-large member of the City Council from Manhattan and was best known for a devotion to duty that bordered on eccentricity.

"Henry knows more about the city than anyone," says Mayor Koch, who has been Stern's friend for more than twenty years. "He knows everything that's happened since Peter Minuit."

"There are twelve community planning boards in Manhattan," says Deputy Mayor Robert Wagner Jr., another close friend, "and I think Henry has had the best attendance record at *all* of them."

"Quite frankly," says Liberal-party leader Raymond Harding, "I was shocked when Henry took time out from all his meetings to get married."

"Actually, we *met* at a political meeting in 1974," says Dr. Margaret Ewing, a pediatrician and opera singer who is Commissioner Stern's wife.

"Well, there's a lot of truth to that Woody Allen line about showing up," says Henry J. Stern. "I went to all those meetings because it was part of the job. Some were interesting, and I went to the others because I didn't want to offend people by not going. I don't go to so many meetings anymore."

"Only every night," says his wife.

"But not so *many,*" the commissioner insists. "Instead of five, I might go to three. And sometimes I'll miss a meeting—last Sunday, I just *skipped* one. But it wasn't very crucial. It wasn't as if they were waiting for me to bring the *serum.*"

In truth, Henry Stern, who is 48, probably goes to as many meetings as ever, maybe more. But instead of being confined to the bare, fluorescent-lit halls where community boards argue interminably, he has emerged into the sunlight, and into the outer boroughs too. The entire city is now his to devour, and he does so with an ardor possibly unmatched among public officials. He often works seven days a week. On weekends, when the parks are used most, he usually travels with his two young sons—Jared, five, and Kenan, three—presiding over tree plantings, athletic tournaments, and cultural displays. On weekdays, in addition to his administrative work, there is a constant round of cocktail parties, ceremonial functions, dinners, and luncheons. Especially luncheons.

On a recent Tuesday, Henry Stern careened about the city, attending three luncheons—all of them important, each revealing a different side of the new commissioner's background, personality, and current duties.

"I used to travel around the city a lot with Henry," says Mayor Koch. "It was very disconcerting. First, he drives like a madman. And then, he's always stopping, noticing, pointing things out—he can drive down a street in Manhattan and know something about every building. It takes him four times as long as anyone else to get somewhere. It's a good thing, now that he's commissioner, that he has a driver."

The First Lunch

"AL, WHY DON'T YOU GET INTO the backseat," Henry Stern said to the driver of his official car, a black Ford, as the luncheon marathon began that Tuesday. "I'm driving."

Actually, Henry Stern isn't *that* bad a driver. He drives the way he talks. There is a distracted, fogbound quality—near-accidents every few blocks, wild swerves and maneuverings, sentence fragments piled upon each other, thoughts drifting off into shrugs and giggles—but ultimately his knowledge of the city pays off, destinations are reached cleverly, if

Photographed by Mary Ellen Mark/Archive.

"…'Henry has a weird memory,' says Bob Wagner.

haphazardly, through a series of death-defying shortcuts. We arrived in Brooklyn for the first lunch.

A small group of businessmen had gathered at the Brooklyn Club to raise money for lifeguard equipment. So far, they'd managed $1,500, a pitiful sum, but life is hard in the outer boroughs. Watching Henry Stern wander through the crowd—a gaunt, hollow-eyed wraith of a man, diffidently shaking hands—the thought occurred that Robert Moses never had to worry about things like this.

Robert Moses, the most illustrious and notorious of Henry Stern's predecessors, ruled over the Parks Department for nearly 30 years, commanding an army of workers—as many as 84,000 of them in the 1930s—who built hundreds of playgrounds, swimming pools, ball fields, buildings, skating rinks, most of which are now decaying. When Moses resigned, in 1960, he left an empire to his successors: 1,972 parks covering 24,871 acres (13 percent of the city's land area)—including six public beaches, 45 swimming pools, nineteen tennis complexes, and thirteen golf courses. The most highly publicized of those who followed Moses were Thomas Hoving, John Lindsay's first parks commissioner, who christened New York "Fun City" and threw be-ins in Central Park, and Gordon Davis, appointed by Mayor Koch and generally credited with arresting the parks' twenty-year slide toward anarchy and disrepair.

Henry Stern's job is one of the least dramatic of bureaucratic tasks: to carry on the successful policies of the man who preceded him, Davis. When asked if he's planning any major changes in staff or priorities, he says, "People seem to think that when a new guy comes in he has to shake up the staff, start a bunch of new programs, but Gordon did a good job, he brought in some really good people. Why should I change things just for the sake of appearances?"

He does, however, see much to be done. "I'm really concerned about the parks in the outer boroughs," Stern says. "The whole system is deteriorating—not just because of vandalism, but because it's 50 years old. That's the biggest challenge, a physical restoration of the parks." It is difficult, though, to make an impact on a 2,000-park system without a major infusion of money, and money just isn't available, not even for a commissioner who is a close friend of the mayor's. "I can't call him up and ask for a million dollars every day," Stern says. "You'd be surprised how quickly that can put a dent in a friendship."

Stern pursues the humdrum, day-to-day aspects of his work with meticulous fanaticism. Every phone call he makes or receives is logged and filed (even though a startling number of phone numbers are memorized: "Henry has the weirdest memory," says Robert Wagner Jr. "He can remember people's phone numbers and addresses, but not their names"). He notes every complaint and suggestion made to him each day on an envelope he carries in his jacket pocket; inside the envelope is a file card with his schedule for the day, another file card with the phone numbers for all the major newspapers, TV stations, and radio stations in the city, his checkbook, the birth announcements of his two sons, and a flier from his 1973 campaign for City Council with a quote from the New York *Times* calling him "the most promising newcomer" in the race. At the end of the day, these items are transferred to a new envelope and the old one is turned over to his secretary, who types out the complaints and suggestions he has scrawled across it. "Every complaint is followed up," he says. "It's something I learned from Alex Rose [a Liberal-party founder], who was my mentor: Always write everything down, or you'll forget."

There *is* quite a bit to remember. He has inherited a sprawling department, with 4,000 employees and a budget of $200 million ($80 million for capital improvements), which sounds like a lot of money until you remember how decrepit the parks have become and watch Henry Stern worrying about raising $10,000 to buy safety equipment for Brooklyn lifeguards. To Robert Moses, $10,000 was pocket change.

Lunch was served in Brooklyn. Henry Stern took his seat, deep in thought, and was deep into his fruit cocktail before many of the businessmen sat down.

"Hey, Commissioner," one of them joked, "aren't you going to wait for grace?"

"Grace?" Stern said. "You want me to say grace? I'll say one I learned at Boy Scout camp at Ten Mile River: Father, for this noonday meal / We would speak the praise we feel. / Health and strength we have from thee. / Help us, Lord, to faithful be."

Henry Stern was at once pious and puckish as he recited this. "Isn't that nice?" he said, one of his favorite expressions. It was also nice, he added, that they'd gotten together to help the lifeguards. "We need private-sector support. We get a lot of it in Manhattan, much less in the outer boroughs. And … and …" Stern stared at the ceiling, then at the floor, shrugged his shoulders. "When I took this job, I said I'd be the commissioner for good times and a man for all species." He paused for laughs, which he got. "This is the best job in the world. I mean, all the other city agencies—police, fire, welfare—people go to them because they're in pain or trouble. But people come to the parks for enjoyment. They come *voluntarily.* That's really nice, isn't it?"

He then made for the door, his fruit cocktail half-finished.

The Second Lunch

IN ADDITION TO BEING AN ADMINISTRATOR and public speaker, the city's commissioner of parks and recreation is expected to be, well, *social.* Rich people like giving money to parks; they like having fountains and band shells named after them. Two of the unstated requirements of the job are that the parks commissioner look good in a tuxedo and know how to handle himself at the soirées where the idle rich gather to congratulate themselves on their beneficence.

In a tuxedo, Henry Stern looks like a poor relation at a society bar mitzvah. He is very conscious of this. "I'm the first Jewish parks commissioner," he says, inaccurately. What he means is that he's the first commissioner who wasn't a preppie. In fact, Henry Stern's most enduring fashion statements are the ties—the *polyester* ties—with the New York City seal, which he's been selling with Bobby Wagner for nearly a decade to raise money for worthy civic causes. "Henry is a very persistent salesman," says Wagner. "He'd always be hawking the ties at all those meetings he went to."

The second luncheon of the day was, very clearly, not a place to hawk ties. It was a ninetieth-birthday party for George Delacorte, who has had a great many things named after him in Central Park. The party was held in a small room at Tavern on the Green, a wonderful glass-enclosed room strewn with flowers and rich people. Seated at one of the tables, very natty in a khaki suit with a white handkerchief flowing from his jacket pocket, was Gordon Davis—the prototypical parks commissioner, urbane, elegant, a man who can sound classy even when he curses. Henry Stern, ashen and Talmudic and rather rumpled in a gray pin-striped suit, sat down a few seats away from Davis. A waiter padded over and deposited a slab of grayish meat on Stern's plate. "What is this?" he asked.

Pork. Stern lifted his eyebrows mischievously, as if to say, "Of course."

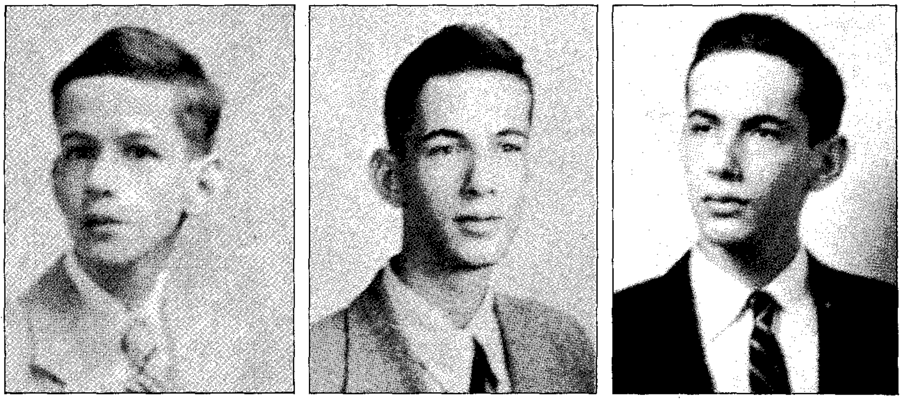
When asked about his childhood, Henry Stern says, "I was born in a small *shtetl* in New York City." His father was a German immigrant; his mother was

'He remembers people's numbers, not their names'. . ."

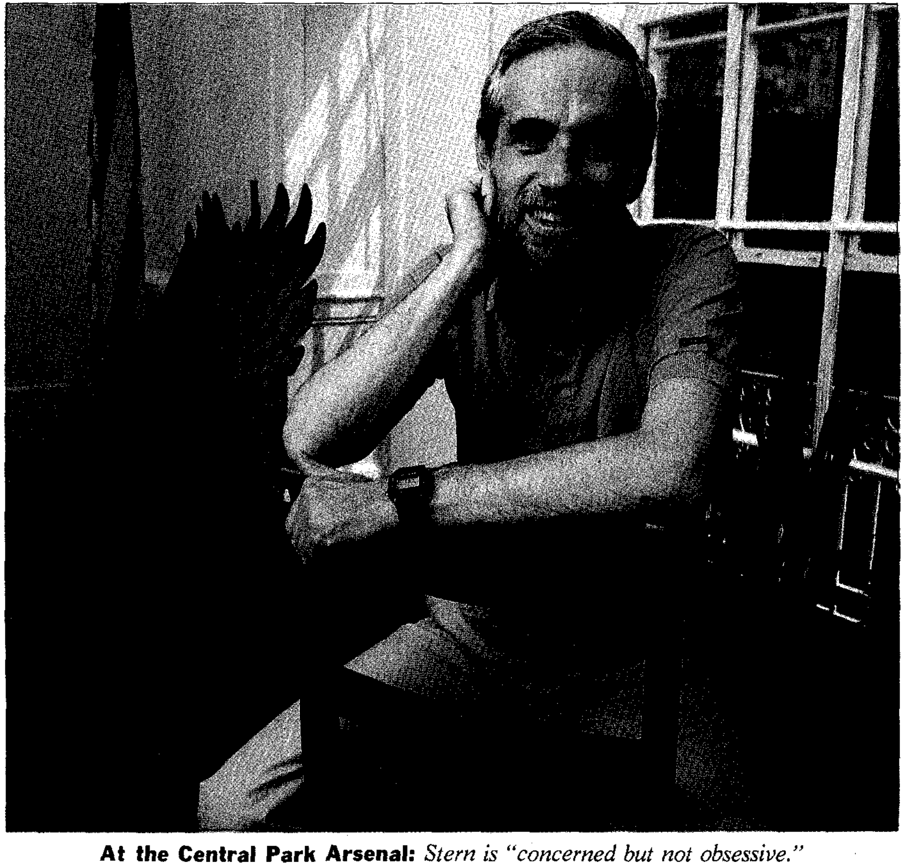
born on the Lower East Side. They met while working for a small leather company—she was a receptionist, he was an efficiency expert. But Walter Stern was not a very efficient efficiency expert. He was a gentle, dreamy man who enjoyed nature more than anything and devoted most of his energy to the Boy Scouts. He moved his family to Inwood, in upper Manhattan, and eventually he formed his own company and made tents. Henry Stern grew up the most assiduous camper on Post Avenue, a Life Scout and senior patrol leader.

He also grew up smart. "I could already read and write when I got to kindergarten," he says, "and so they skipped me into the third grade. I was always the youngest in my class after that." He was graduated from the Bronx High School of Science at 15, from City College at 19, from Harvard Law School at 22. At nine, he debated "What is our best hope for peace?" on Dorothy Gordon's *Youth Forum*, and soon became a regular on that radio showcase for precocity.

He became active politically at City College, working for the election of Rudolph Halley—a Liberal-party reformer—as City Council president, in 1951. "I was a member of the Young Liberals," he says. "They were the reformers. The Young Democrats sat around smoking cigars. I never was a radical, though. I had no illusions about Russia; I was a social democrat." At Harvard, he was the editor of the *Harvard Law Record;* his second-in-command was Ralph Nader. "Even then, Nader was obsessive about social issues. I was concerned, but not obsessive."



Growing up smart: *At Bronx Science, City College, and Harvard Law.*



At the Central Park Arsenal: *Stern is "concerned but not obsessive."*

"Concerned but not obsessive" could well pass as the slogan for the Liberal party, that bland outpost of social democracy with which Stern remained affiliated after graduation from Harvard (and of which he remains a reluctant member to this day). One suspects that Stern's primary loyalty was to Alex Rose, who held court in his office at the hatters' union on lower Fifth Avenue until his death, in 1976, sipping tea from a glass and dispensing patronage jobs. Rose said the Liberal party was formed "to keep the Republicans liberal and the Democrats honest," but he also enjoyed playing the power broker, helping favored candidates like John Lindsay to an extra line on the ballot and receiving some of the spoils of victory in return. After four years as an assistant to successive Manhattan borough presidents in the early 1960s, Henry Stern was in line for a piece of the action when Lindsay was elected mayor in 1965, and he spent the next eight years in high-ranking posts—first as Thomas Hoving's chief aide in the Parks Department, later as Bess Myerson's first deputy commissioner for consumer affairs.

He remained the very model of the sober, hardworking, reform bureaucrat throughout; his most obvious dip into the turmoil of the 1960s was a stint as a civil-rights lawyer in Mississippi during the summer of 1964, a trip he took at the insistence of a young Greenwich Village lawyer named Edward I. Koch. Curiously, there are no pictures of Koch in Stern's office at the Central Park Arsenal, even though Stern has repeatedly defied Liberal-party antipathy and supported his old friend. There are, however, pictures of Robert Kennedy and Robert Wagner Jr., and of Stern presenting a citation of some sort to Iphigene Sulzberger, the New York *Times* heiress and a doyenne of New York City parks since the days of Robert Moses.

THERE WAS ANOTHER CITATION to be presented to a remarkably spry George Delacorte on his ninetieth birthday at Tavern on the Green, and a brief speech to be made. "Welcome to Central Park," Stern said to the assembled patrons of greenery. "Please remember to keep it clean."

Central Park is, of course, the most important park in the city (despite Frederick Law Olmsted's insistence that his design for Prospect Park was better), and the focus for most upper-class

"... Henry Stern patted the tree and leaned up

largess. Several days after the Delacorte lunch, Stern took a tour of proposed improvements to the Mall area with Elizabeth Barlow, the Central Park administrator, and several architects. The architects wanted to tear down the band shell, at the northern end of the Mall.

"It is not a historically significant structure," one of them said.

"But people like it," Stern mused.

"Henry, we'll show you why it should go," said Betsy Barlow, leading her new boss up the steps behind the band shell to an arbor of entwined wisteria—the oldest wisteria in America, Barlow said. "This is a pergola designed by Olmsted," one of the architects explained. The pergola, hidden behind the band shell, had fallen into the clutches of a hardy band of drug dealers, one of whom explained to the visitors, "Hi, we're just a bunch of addicts. Want to buy some acid? Coke? Heroin?"

But the commissioner, entranced by the wisteria winding exotically through Olmsted's wooden structure, did not hear the offer. "Well," he said, "I guess it's bye-bye band shell."

Betsy Barlow led the party on to a grand circle once used as a turnaround for carriages. The architects proposed three athletic fields for the site. "Okay," Stern said. "What's the bad news?"

"Well, two of those London-plane trees will have to go," said one of the architects.

Stern approached one of the condemned trees and asked, "Couldn't you settle for just two fields? Or three small ones?"

"I suppose," the architect said.

"Don't worry," Henry Stern told the tree. "You shall be spared." He patted the tree and leaned up against it. "Hey, Betsy, feel the tree. It's happy."

Later, in his office, Stern was proud of his performance: "I saved two trees today. Isn't it nice to have a job where you can save trees?"

The Third Lunch

THE LAST LUNCH—THE ONE Henry Stern was most excited about attending—was held in the dark, crowded, sweaty, smoky back room of an Italian restaurant near City Hall. There were four long tables of rather beefy men and women jammed elbow to elbow, members of the City Council gathered to bid adieu to eight of their own—"eight dying white swans," Henry Stern had joked earlier. The whiteness of those departing was no coincidence: All had been at-large members of the council, an electoral contrivance successfully challenged by minority groups in the courts and eventually abolished by the special Charter Revision Committee. This was their last day in office.

The at-large system was originally intended to provide seats on the City Council for people other than Democrats. Each borough elected two at-large members, but each political party could nominate—and, therefore, the voters could choose—only one candidate for the spots, thus guaranteeing that a Republican, Conservative, or Liberal would be elected from each borough along with the obligatory Democrat. The trouble was that the members of minority parties who were elected were universally white—an intolerable situation in this era of racial politics.

In 1973, Henry Stern had run as a Liberal against the Democrat Robert Wagner Jr. and Republican William Diamond in Manhattan. Wagner was assured of election and went so far as to suggest that some of his followers vote for Stern instead of him. "My dad thought I was crazy doing that," says Wagner. "But I won easily, and Henry managed to sneak in."

Thus, Henry Stern became the only Liberal-party member elected to public office that year, and perhaps the last ever on a borough-wide level. His devotion to duty, his knowledge of Manhattan, his abstruse speaking style, soon became legend. He led the fight for a noise-control bill and for the gay-rights bill. He grandstanded occasionally, proposing that the block across from the United Nations be renamed "Zion Square" when the U.N. voted to equate Zionism with racism. He also exasperated his colleagues with his attention to minutiae and his occasional cockeyed proposals. In 1979, the New York *Times* noted, "No peculiarity of city government is too small to escape the attention of Councilman Henry J. Stern . . . who spends his time trying to right all wrongs."

Some of his colleagues on the council wondered if Stern's hectic pace, the endless meetings, hadn't addled him a bit. He lived monkishly, in a two-bedroom apartment on the Upper East Side, collecting Campbell's soup cans. "Soup was an easy meal when I was still single," he explains, "and it became a hobby." He eventually collected 200 varieties, which he stacked in the kitchen.

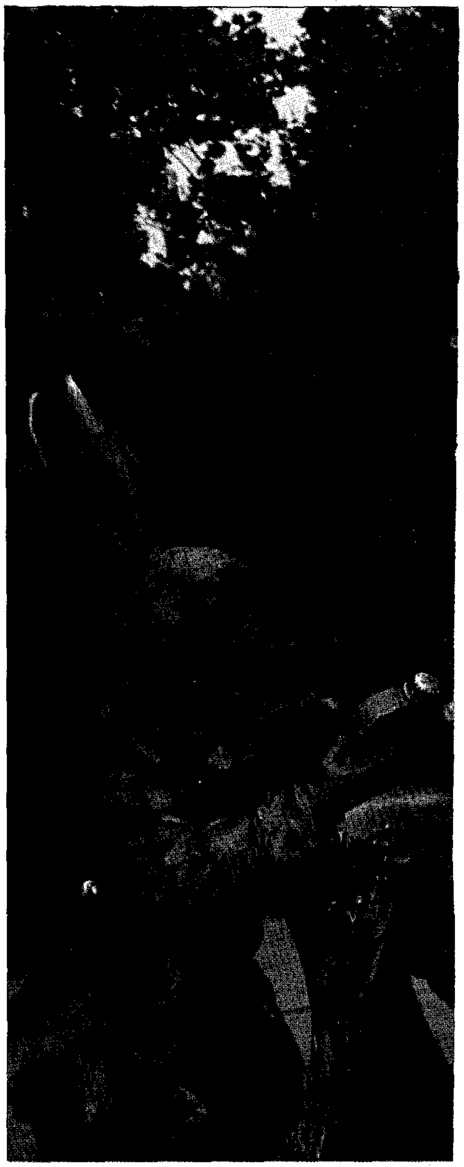
When his wife moved into the apartment, in 1976, the soup moved out. "Some of the cans were starting to explode," she says.

Peggy Ewing admits that she chased Henry Stern. "I was more interested in music than in politics," she says. "But I guess I went to meetings to see what kind of guys were around. Henry was the only man I'd met who said he was interested in marriage and having kids."

He has proved, to the surprise of his friends, to be a devoted husband and father, sharing the responsibility for raising the children with his wife, who, with her careers in opera and medicine, is as busy as he. "We don't get to do things together like a normal family," says Peggy Ewing. "We'll stay up late at night, talking. Henry will bring the kids to my performances; I'll go to some of his functions, too."

"Henry is probably more mellow than before," says Wagner. "He's certainly dressing better."

In retrospect, Stern admits he was growing tired of the City Council. He had probably attended several hundred too many community-planning-board meetings. When the challenges to the at-



Hen

against it. ‘Hey, Betsy, feel the tree. It’s happy’...”

large system began, Stern wasn’t worried about being put out to pasture. “I’ve never really *planned* my career,” he says. “I guess I’m not that ambitious. Someone once asked me what my ambition was, and I said I wanted to be the second Jewish president of the United States—after Andrew Stein.”

STERN NEEDN’T HAVE WORRIED about his future. A job of some sort was waiting in the Koch administration. When Davis resigned, Stern was an obvious candidate. “He’s uniquely qualified for the job,” says the mayor. “He’s been in government service since his bar mitzvah. I know he loves the parks—this job has been his goal since he worked for Tom Hoving, and I think he deserves it.”

Liberated from the community boards, Henry Stern seems revivified. Still, there is some wistfulness about leaving the City Council. Stern enjoyed the wheeling and dealing and gossip. His colleagues seemed to enjoy his distracted eccentricity, too.

“I’ll miss you, Henry,” said Carol Bellamy at the luncheon that day, “even though I could never understand what you were talking about.”

There were other testimonials, hugs, applause, and some tears. Afterward, Stern cornered Ed Sadowsky, the council’s Finance Committee chairman, and asked why $5 million had been chopped from his budget. “What can I do next year to get what I need?” he asked.

“You have to lobby,” Sadowsky said.

“You want a ride uptown?” Stern offered. In the car, Sadowsky tried to mollify the new commissioner: “We’re trying to get you $750,000 for summer jobs, but the black-and-Hispanic caucus is opposing it.”

“Why on earth—”

“They say it’s make-work, not career-oriented,” Sadowsky said, shrugging.

“But they’re only summer jobs...”

“I know, I know,” Sadowsky said. “Henry, this is a terrific car. What *are* all these contraptions?”

“Telephones, two different radio systems, loudspeakers—none of them work. You always get a busy signal on the telephone.” The car was stuck in traffic on an approach to the F.D.R. Drive. Stern dialed his office; the line was busy. “See?” he said. “Now we’ll try the loudspeaker.”

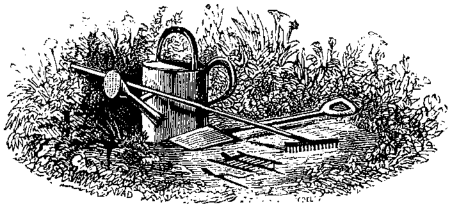
He picked up the microphone and intoned very officially, “This is Parks Commissioner Henry Stern. Please clear the way. This is official business.”

The loudspeaker did not work. It may have been due, in part, to the fact that Henry Stern was holding the microphone backward, but no matter, the man was clearly enjoying himself. ■

onderland: *Stern’s working weekends include park outings with sons Jared (left) and Kenan and wife Peggy.*

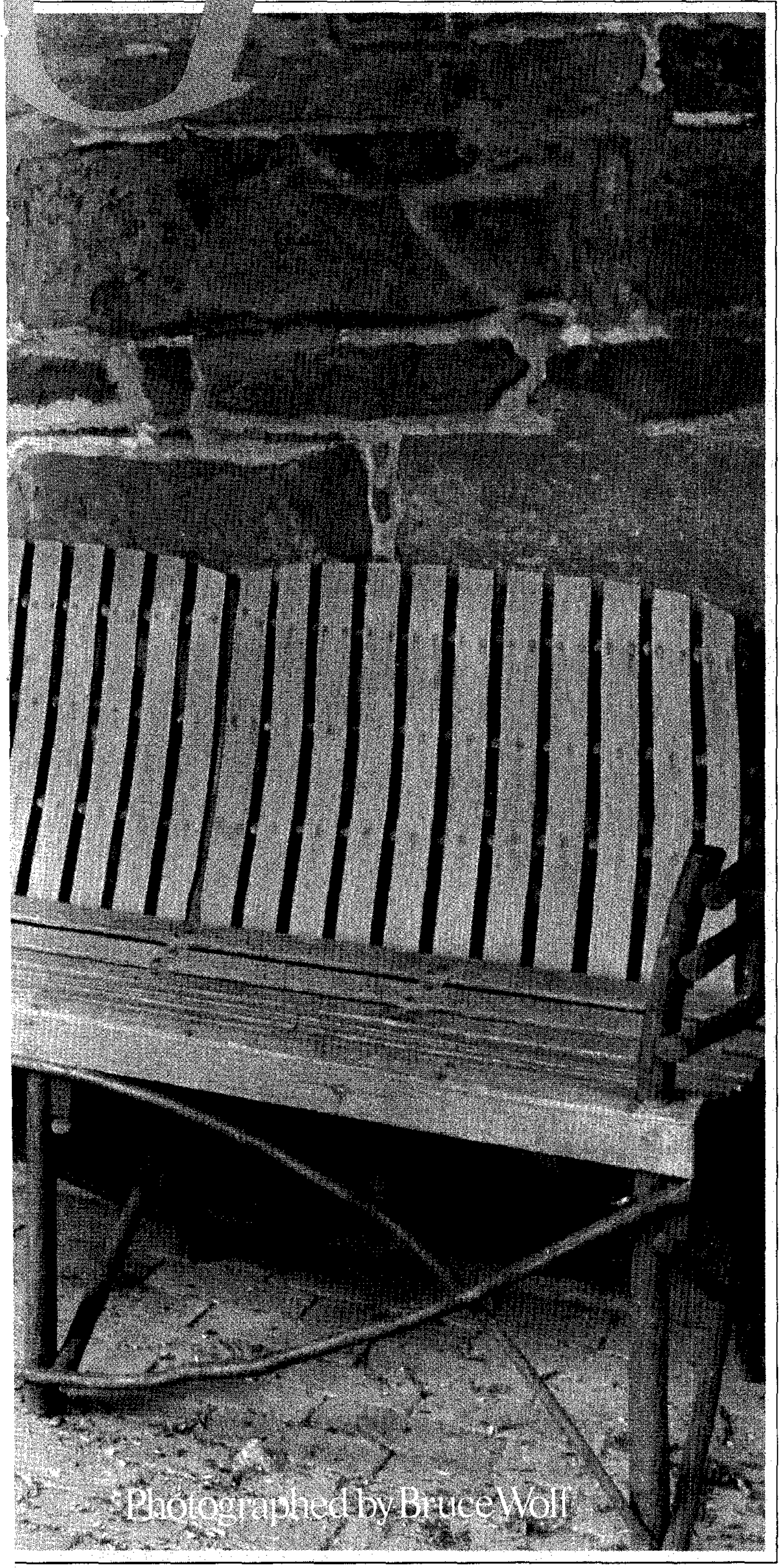
The Glory of a

Garden



By Anna Wintour

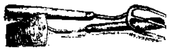
If the owners of Mädderlake, the Upper East Side floral designers, create leggy, *sauvage* arrangements, they come by the style naturally. That's the carefully cultivated look of their rural compound, in the Hudson River valley.



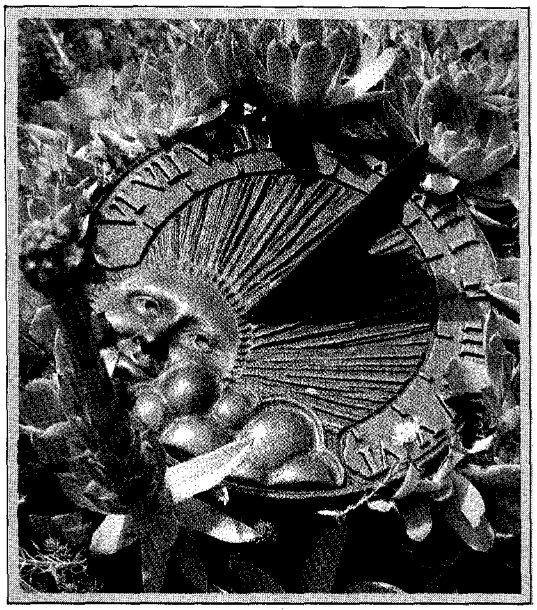
Photographed by Bruce Wolf

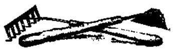
An antique Amish settee and a contemporary English teak garden chair (left) stand outside the stone house, made with rough, yellowish local stone. A perennial border (above) is alive with baby's breath, day lilies, thyme, wild irises, poppies, and sedum.

Design associate: Jacques Dehornois.

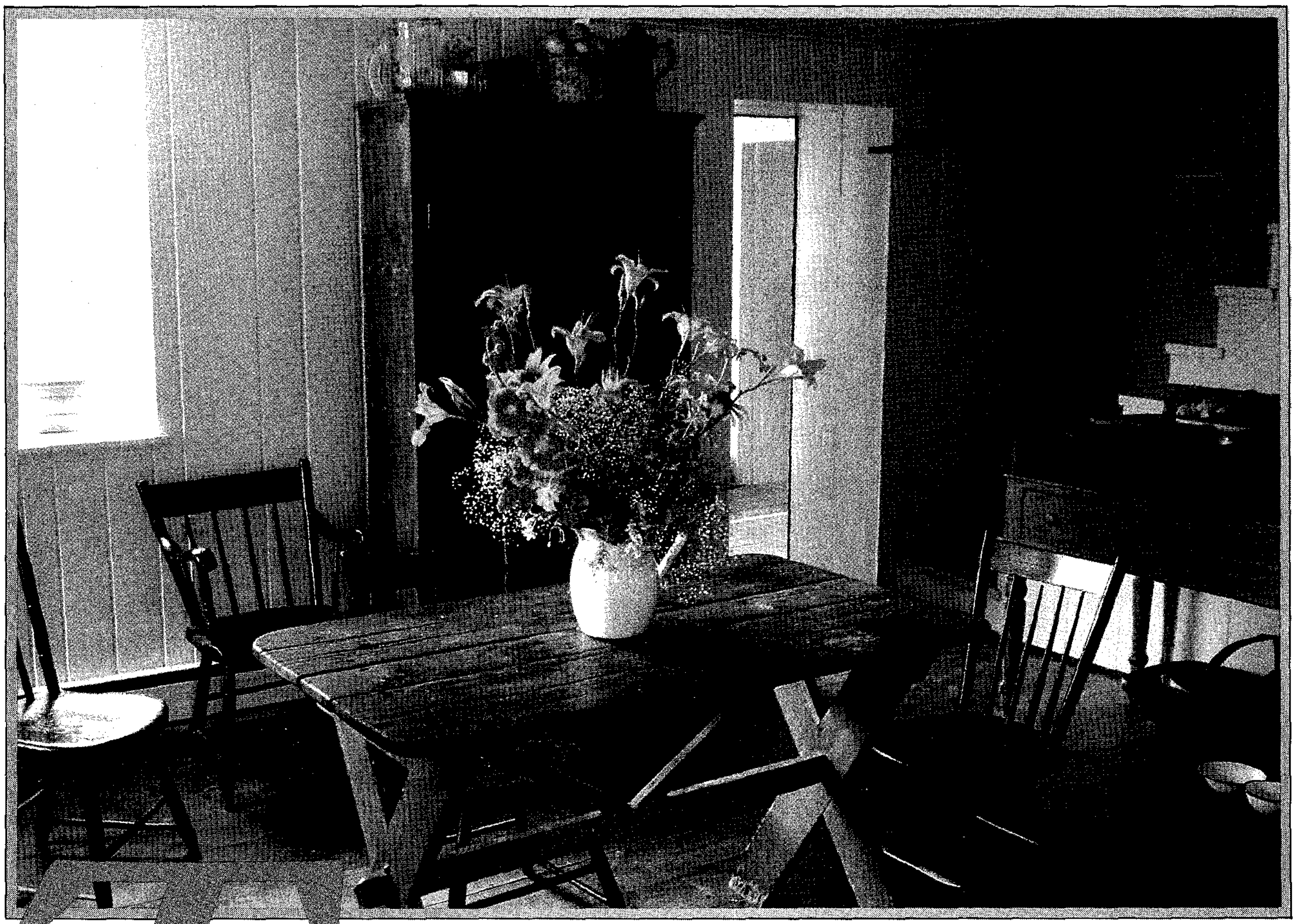


Half-hidden in the perennial border is this bronze sundial, ringed by hens-and-chickens, a variety of Sempervivum. *The sundial is $125 from White Swan, Ltd., 8104 Southwest Nimbus Avenue, Beaverton, Oregon 97005.*



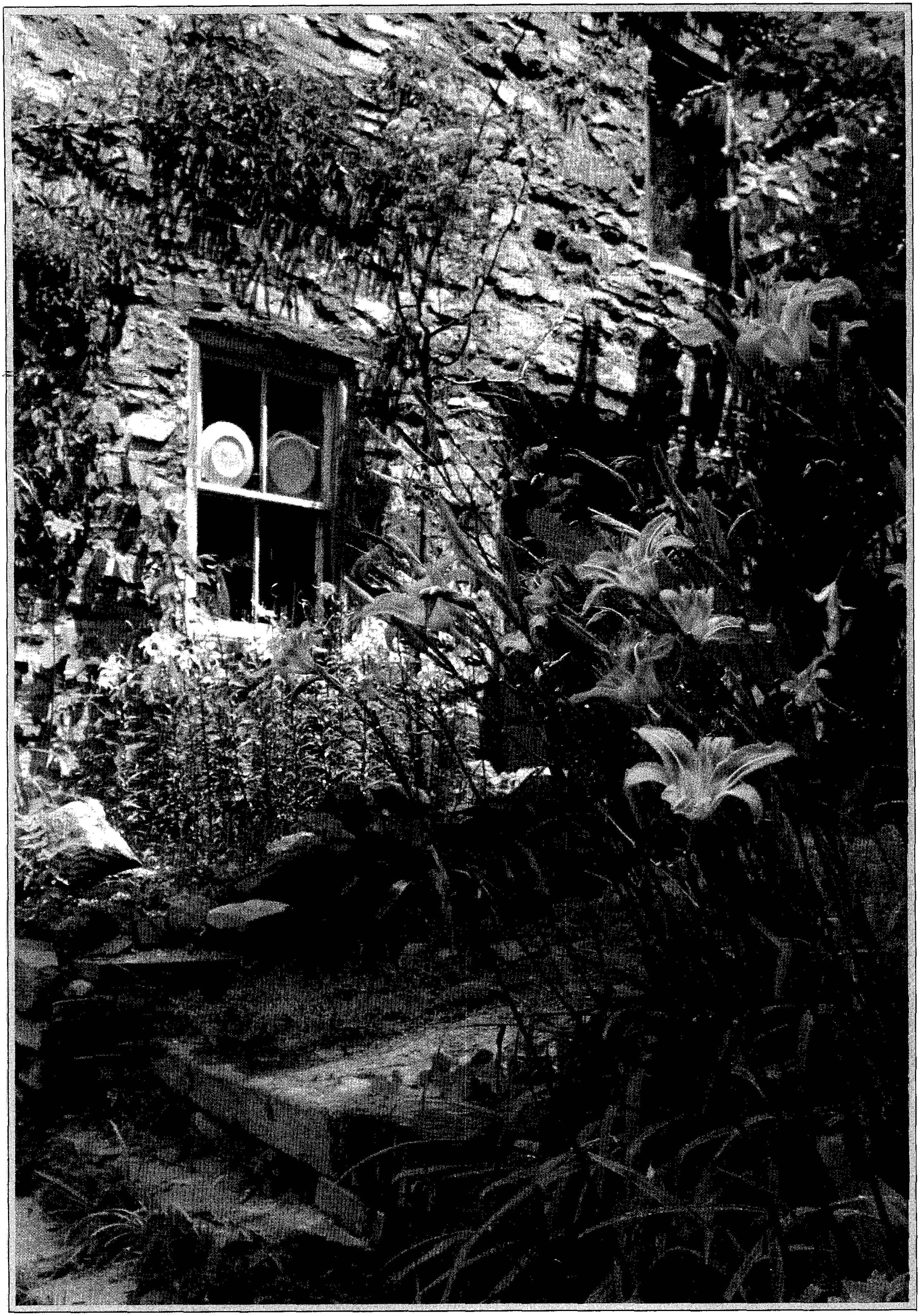


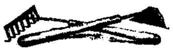
Simple country pieces fill the kitchen (below). Flowers make guest appearances indoors but virtually take over outdoors. The studio (right) is festooned with Virginia creeper and is bordered by day lilies and wild pink lilies.



The 200-year-old stone buildings overlooking the Wallkill River in Ulster County once housed families who worked in the mill on the river. Today, they house two of the Mädderlake partners. Rugged stone terraces feature herb and vegetable gardens and a perennial border. The interior is furnished in simple country style.

Illustrations: The Bettmann Archive.





The gardens tended by Mädderlake partners Tom Pritchard, William Jarecki, and Alan Boehmer offer relaxation as well as work. English teak benches, which range from about $285 to $1,118, can be purchased at Erkins Studios, Inc. (14 East 41st Street, 679-8804), and Zona (484 Broome Street, 925-6750). Handmade wooden trugs for flower and vegetable picking are $12 and $18 at Cherchez (864 Lexington Avenue, near 65th Street, 737-8215). Mädderlake is moving on August 1 to 25 East 73rd Street.

“We didn’t want the gardens to look ‘done,’ ” says Mädderlake partner Tom Pritchard. “We wanted them to look as though some eccentric old Englishwoman had planted them.” Weathered teak garden furniture and hidden sundials add to the gloriously overgrown look.

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Health/Marilyn Webb

THE HOSPICE WAY OF DEATH

"...Staffers relieve pain, counsel the patient and his relatives, and even reach out to the family during bereavement..."

ONE THURSDAY LAST FALL, SISTER LOretta decided that Isadore Klein needed cheering up. He had just observed his eighty-fifth birthday—and for the first time in 52 years he had celebrated without his wife, Anna. The week before, Anna had died of cancer in the room they shared at the hospice unit at Cabrini Medical Center.

Wearing a red-and-white clown jumpsuit and a red Annie wig, a red heart painted on one cheek, the Catholic nun, who is Cabrini's spiritual counselor, sashayed into the hospice dayroom. Her ridiculous costume had the desired effect. As soon as the former *New Yorker* cartoonist saw her, he broke into a grin. Wordlessly, Sister Loretta gave Klein a balloon and a couple of big hugs. "A balloon for what's left of me," he chortled. "I'm not the spry kid I used to be, so don't go taking liberties." Loretta touched her fingertip first to the heart on her cheek, then to her chest; then she pointed to Klein's heart. Immediately he stopped chortling, his eyes welling up. "I didn't recognize you at first, but then you gave me those hugs," he said. "Now I know you. The evidence is piling up. Every day they are so kind here."

Cabrini operates one of a growing number of hospice programs in the city—all providing the terminally ill with an innovative alternative to hospitalization until death. Gone are the kidney machines, respirators, tubes. What's left? Family, friends, and a lot of kindness.

The word "hospice" dates from medieval times, when it meant a way station for tired travelers. The first modern hospice—a place where the dying get special care—was established in London in 1967 (St. Christopher's); America's first hospice opened in 1974. Last year, the program (still a fledgling) got some big help from Congress: A five-year rider was attached to the Tax Equity and Fiscal Responsibility Act of 1982, authorizing Medicare coverage beginning this November for hospice care.

Hospice patients are generally over 65 and dying of cancer—like Anna Klein. Mary Cooke Ahmed, director of Cabrini Hospice, says, "Patients are referred to us when they've gone everywhere, been to all the doctors, and cannot be cured. Most people think there's nothing to do at that point, but we say there is a lot we can do, not in terms of curing but in dealing with patients and their families. We can relieve physical suffering, let the family express their feelings about dying, support the patient and his relatives until he dies, and reach out to family members during their bereavement—even a year after the death."

Cabrini alumna: *Recently discharged patient Mary Difex.*

Anna and Isadore Klein were both ill, and because Anna was dying and had been told she had less than six months to live—a prerequisite for admission—they were enrolled as a couple. Hospice treatment can be given either at the patient's home or within the hospice setting. (Most care is rendered in the home; patients are usually admitted to the hospice for short stays.) In the hospice, a team of doctors, nurses, counselors, and volunteers are available for both physical and emotional support. Home-care patients and their relatives have access to help 24 hours a day; at Cabrini, for instance, a unit staffed with specially trained nurses is open round the clock. Anyone enrolled in the home-care hospice program can call the unit for advice over the phone at any time; if the nurses judge that the patient needs to be brought into the hospice, the unit will accept him. Home-care aides clean house and cook; volunteers might sit with the patient and play backgammon or talk about loneliness, fear, or dying.

As pioneered by Dr. Cicely Saunders, the founder of the hospice movement at St. Christopher's, the medical treatment that is offered centers on the relief of patients' pain and discomfort. Patients are eligible for round-the-clock narcotics on a regular schedule. They do not have to wait until their pain is severe before a doctor will give them a painkiller, for hospice physicians have stopped worrying about addiction in the dying. They have found that their patients often exhibit improved alertness, an improved ability to focus on a meaningful life, and significantly reduced suffering when on regular medication. Many patients have even been able to have their dosage reduced.

In the beginning of the terminal stage of Anna's cancer, the Kleins could get around at home with the hospice's support; like so many patients, they were pleased to spend their time in their own house. Near the end, they found it too difficult to cope, since both of them were ill, so they were admitted to the hospice itself. But many hospice patients remain at home until the end.

All hospices in the city provide home care, but institutional care varies from hospice to hospice. Cabrini has a separate hospice unit, with both private rooms and doubles. St. Luke's and St. Vincent's, on the other hand, scatter patients in beds all over the hospital. "Death is not an unusual phenomenon, and we shouldn't make a specialty out of it," says Sister Patrice O'Connor, hospice coordinator at St. Luke's–Roosevelt Hospital Center. "What we are trying to

Photographs by Nancy Rica Schiff.

do is put ourselves out of business by integrating the hospice into medical practice." Whatever the layout, visiting hours are unlimited, and children and pets are always welcome.

Most comforting to patients is that, whether they're at home or in the inpatient unit, a special counseling staff is only a phone call away. Dying people often just can't let go of life, says Sister Loretta. They hang on if something is not quite right. "Usually there's one sentence someone can say, one thing that allows them to release. During the final moments, I sit with them, stroking their arm, talking, hoping to find it."

For one person it may be the knowledge that his family will be well taken care of; for another it may be making peace with the past. Sister Loretta remembers one patient who had spent much of his life as a gambler. Near the end it was obvious he was unable to let go. "Finally, I realized what the problem was," she says. "I held his hand and told him, 'I want you to know there's a heavenly father who loves his children, even if they sometimes get dirty hands and faces.' With that there was a change, his breathing got shallower, and fifteen minutes later he died."

Religion isn't something that works for everyone, so Sister Loretta uses it only when it's appropriate. A few hours before Anna died, the nun calmed Isadore by letting him talk out a nightmarish premonition of Anna's death.

"He's been able to get through all this because of the hospice and its staff," says Isadore's daughter, Doris Hyman. "A lot of doctors don't understand the program; maybe they think it's just a place to die. But it's the attention the patient gets. They are treated as human beings, not as just a body to be worked on."

THERE ARE SOME 700 CENTERS throughout the country providing a range of hospice services to 40,000 patients. "But," says Mary Ann Cleary, until recently a member of the National Hospice Organization board and now director of patient-care services at a Buffalo hospice, "several hundred thousand need our care." More hospices will probably come into being when the Medicare coverage, which will include home care and counseling, begins this November—*if* adequate Medicare reimbursement rates are set.

After a decade of winging it on private financing, grants, and volunteerism, the country's hospices learned last spring that the financial relief they expected—payment through the Medicare system—is to be sharply limited. The federal Health Care Financing Administration has put a "cap" on Medicare reimbursement: A hospice will receive no more than $4,332 for care of a patient in the last six months of his life. This sur-

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"...Here's where to find hospice care in the New York metropolitan area..."

prised hospice supporters, who had assumed that the cap would be something like $7,000.

"The rates they've approved are a disaster. They'll put us out of business," says Cleary. "Those regulations don't allow for an appropriate level of care—they're encouraging *nursing-home*-type care. Why, that money wouldn't even provide for the services of a qualified nurse! I think half of the hospices in the nation will fold virtually immediately if we do not get rates that will support a level of care commensurate with hospice." But then she adds, "I think they're picking on the wrong people. We're survivors. We're not going to go away."

At Cabrini: *Pasquale Capuano with his wife, Rose (left), and coordinator Jeanne Dennis.*

Last year, when Congress approved Medicare reimbursement for hospice stays, the Congressional Budget Office had estimated that some $109 million would be *saved* over the five-year period of the legislation, since more expensive hospitalization would be traded in for hospice teams and home care. A study in Cleveland supported those findings. (More recent estimates suggest a saving of $55 million over the three-year period 1983–86.) Why, then, would the administration promulgate rules that set Medicare reimbursement at so low a level that hospices may have to close down?

The administration maintains that rather than saving $109 million Medicare coverage for hospices would *add* $320 million to Medicare bills during the first three years of hospice operation—because hospice care includes services that are not provided in the hospital and that do not actually end up costing less than conventional medical care.

But alarm about the inadequacy of that $4,332 cap has prompted Congress to consider corrective measures. A provision to increase the cap to $6,500 for the last six months of care has passed the House and is now being considered in the Senate. "All the indications are that Congress will correct this problem this year—we hope by fall," says Mike McCurry, a spokesman for Daniel Patrick Moynihan, who is a co-sponsor of the legislation (S.1592) in the Senate.

Because it eliminates life-prolonging treatments and equipment, some critics have called hospice care disguised euthanasia. But few who have seen the quality of care that their parents or friends have received can agree. "You don't have that kind of 'I've got to run out of here' feeling you have in hospitals," Doris Hyman says about Cabrini. "As soon as I got my parents in here, I relaxed, because I knew they were being well taken care of. My dad's even sketching again. It's the first time I didn't feel I had to run right out and get a drink. It's an absolutely amazing place."

HOSPICE PROGRAMS ARE LOCATED throughout the state. Where can those in need of this special care find it in New

York City, Long Island, or Westchester?

The following list includes state-certified hospices in the metropolitan area and some of the best nursing-home and hospital programs that provide hospice-type services, though not necessarily the full range of hospice care.

According to the 1978 legislation authorizing the establishment of New York hospices, certified hospices must provide "a coordinated program of home care and inpatient care which treats the terminally ill patient and family as a unit. . . .The program provides palliative and supportive care to meet the special needs arising out of physical, psychological, spiritual, social, and economic stresses which are experienced during the final states of illness and during dying and bereavement."

The programs listed below differ in cost, insurance coverage, and services provided, but most include pain management, home care, counseling, and short-term hospitalization. Cabrini, a federal demonstration project, is the city hospice with the most comprehensive Medicare coverage. Several others are part of a Blue Cross–Blue Shield cost study, and as such provide extended coverage, but by and large, private-insurance coverage limits the amounts paid on counseling and home care. Patients who expect to be reimbursed through Medicare when the program goes into effect on November 1 will not be reimbursed for hospice care unless curative treatment has stopped.

Manhattan

☐ **Cabrini Medical Center,** *227 East 19th Street (725-6480).* State-certified hospice; separate in-hospital unit; home-care services; curative treatment must have stopped prior to admission; extended Blue Cross coverage; extended Medicare coverage; only limited services to Medicaid patients; patients accepted from all boroughs.

☐ **St. Luke's–Roosevelt Hospital Center,** *419 West 114th Street (870-1732).* State-certified hospice; scattered-bed in-hospital model; home care; curative treatment may continue; extended Blue Cross coverage; proof of insurance not required; patients must be referred by a St. Luke's physician.

☐ **St. Rose's Home,** *71 Jackson Street (677-8132).* Skilled, residential nursing facility for terminal cancer patients, rather than an official hospice; was one center studied prior to the beginning of St. Christopher's; all care free; patients accepted from anywhere.

☐ **St. Vincent's Hospital and Medical Center of New York,** *153 West 11th Street (790-7508).* Hospice and home-care programs free at the moment; curative treatment must generally have stopped, but where prognosis is short, treatment (as palliative) may continue; acceptances from New York City and sometimes out of state.

The Bronx

☐ **Ritter-Scheuer Hospice at Beth Abraham Hospital** *(a joint program of Beth Abraham and Montefiore Medical Center), 612 Allerton Avenue (920-6048).* State-certified hospice; skilled nursing facility with a separate inpatient hospice unit and home-care component to open in September 1983; curative treatment must have stopped; anyone with prognosis of six months or less admitted; no one turned away for financial reasons; patients must live within reasonable driving distance of Beth Abraham.

Brooklyn

☐ **The Brooklyn Hospice at Metropolitan Jewish Geriatric Center,** *4915 10th Avenue (853-2800).* State-certified hospice; home-care program and nursing-home facilities; inpatient care limited to those who qualify for nursing-home care; free or sliding-scale home care; for Brooklyn residents only.

Queens

☐ **Long Island Jewish–Hillside Medical Center,** *Lakeville Road, New Hyde Park (470-2627).* State-certified hospice; essentially a home-care program; extended Blue Cross coverage, Medicare, Medicaid, and certain major-medical insurance; a Long Island physician must be involved; diagnosis of cancer, prognosis of six months or less, and primary-care person in house required; patients accepted from Queens within eight-mile radius of hospital.

Long Island

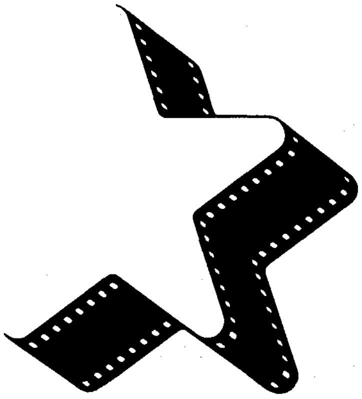
☐ **Mercy Hospital,** *1000 North Village Avenue, Rockville Centre (516-255-2360).* State-certified hospice; in-hospital and home care; patient's physician has to be on staff of Mercy Hospital; Blue Cross demonstration project with extended benefits; Medicare, Medicaid, and any appropriate insurance; patients accepted from Nassau County and occasionally Queens and Suffolk Counties.

☐ **North Shore University Hospital,** *300 Community Drive, Manhasset (516-562-4585).* State-certified hospice; home-care services; scattered-bed in-hospital model; extended Blue Cross coverage, Medicare, and Medicaid; patients accepted from Queens, Nassau, and Suffolk Counties.

Westchester

☐ **United Hospital,** *406 Boston Post Road, Port Chester (914-939-7000; ext. 4354).* State-certified hospice; home care and in-hospital beds; any appropriate insurance accepted; patients accepted from Port Chester, Rye, Purchase, Harrison, Mamaroneck, Larchmont, and Rye Brook. ▬

Festival of Festivals



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ESCAPE INTO WHAT?

"... Comedy and escapism aren't to be cheaply confused. And perhaps an honest cry is more exhilarating than a guffaw ..."

SOME YEARS AGO, AN EMINENT SURGEON told me: "I see so much suffering and death on my job that when I go to the theater I want to forget, relax, and be entertained." Then he asked me whether I remembered his favorite Broadway show, the musical *Seventeen,* from the Booth Tarkington novel, starring Joe E. Brown? I did, but only for George Balanchine's choreography. Still, at the time, the argument seemed seamless: Even people who did not work in hospitals had problems, and had to get away from them. Escapism in the arts was one of the handiest solutions.

But, hold it, I thought a bit later. Escapism in the arts—is that not an oxymoron? Surely the arts are concerned with truths of one sort or another, and what would escapism be trying to escape from except the truth? There were three possibilities: (a) there are truths that are undemanding, diverting, and totally unhurtful; (b) there is art that somehow bypasses or circumvents the truth; and (c) escapism is not a genre compatible with art and has nothing to do with truth. Possibility (c) disqualifies itself. Possibility (b) must also be dismissed on reflection: Certainly, art may present a very indirect or private truth, or else a veiled or symbolic one; but an outright lie that is not even a covert or implicit truth is inconsistent with any definition of art I can accept.

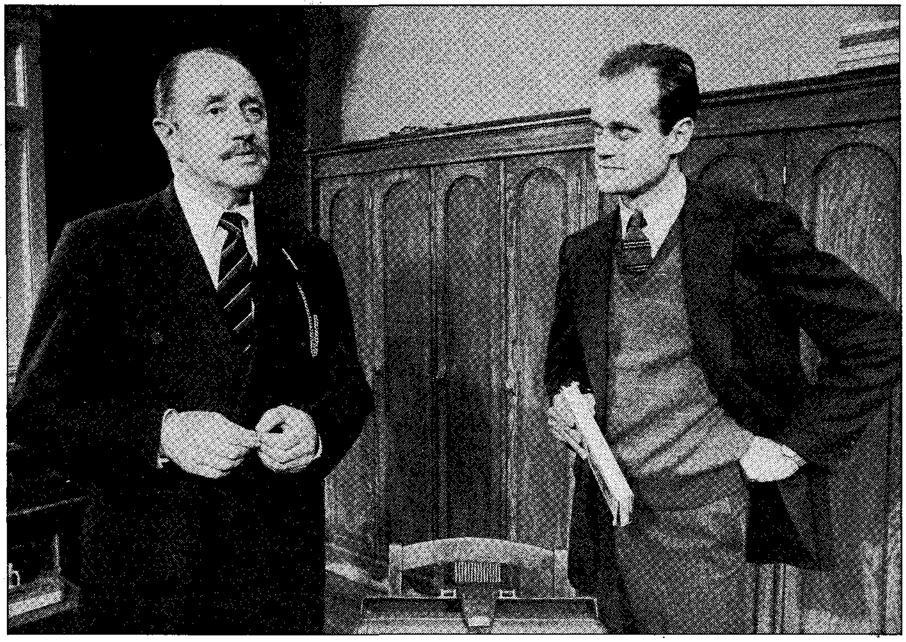
But what about (a)? Aren't comedies cures for everyday cares, and aren't they—on stage, on screen, and in books—perfectly able to be art? Absolutely, and if my Dr. X had said his happiest memory of Broadway was a production of, say, a comedy by Ben Jonson or Bernard Shaw, by Holberg or Kleist, by Gozzi or Marivaux—assuming that such things were produced—one would salute his mode of *détente.* Yet there is still too much uncomfortable reality in those plays: They entertain, but not at the cost of overlooking the human condition. Better *Seventeen* or, failing that, Neil Simon. Very well, then, let us consider what flagrant escapism does as it flits through our consciousness.

This summer, three of the biggest escapist "trips" are, as usual, at the movies: *Return of the Jedi, Superman III,* and *Octopussy.* I leave their assessment to David Denby; I am concerned here with the one thing they have in common: an invulnerable, invincible hero. We know beforehand that, however fiendish the plots against them, nothing can ultimately stop Bond, Superman, and the holistic trinity Luke-Leia-Han from triumphing. Superman—or is it Clark Kent?—may even get his superego kryptonized into a rampaging super-id; but, in the end, Superman will prove insuperable. And, similarly, the world will not be blown to bits in *War Games,* because the world is too much with us still—because the world, like 007, is indestructible. And, of course, no real harm can befall such popular comedians as, say, Dan Aykroyd and Eddie Murphy, because the Formula watches over them, and it is as omnipotent as Luke Skywalker, and then some.

Invulnerability is what makes an escapist work truly trashy—subhuman or inhuman—even if it can make you outlaugh a laughing hyena as it sweeps you to its preordained finish. But, it might be objected, doesn't one also know ahead of time that Tartuffe's wiles will not win out, that there won't be any real cuckolding in a Feydeau farce, that if happiness hinges on the hero's being named Ernest, Ernest he will, with a little help from the author, contrive to be? Yes, but along the way some discomfiting dents will be made in our complacency. Wilde's comic plot and characterization are not the sorts of truths that would trouble an escapist; but there are those epigrams poking at him, picking away at his moral scabs, and when they have been pleasurably scratched off, there remains a tender, exposed bit of soul. And when the comedy is called *The Cherry Orchard* or *Right You Are (If You Think So)* or *The Misanthrope,* it is skirting genuine abysses—not the phony snake pit of *Raiders of the Lost Ark,* out of which the hero and heroine can wiggle as smoothly as any serpent.

This *Tarnkappe,* not of invisibility but of invulnerability, shields the principals in horror films, too. Though the occasional good guy may bite the dust, the odd pretty girl be like a malady or turn into a pod, the beleaguered hero and heroine are an insurance company's dream. The ugliest untruth about escapism, then, is this diplomatic, or demagogic, immunity that extends beyond the hero and heroine to their children, dog, bank account, and other objects of love and reverence. How often does the family car get totaled?

Comedy and escapism, I repeat, are not to be cheaply confused. Consider the role of *Don Quixote* in this passage from a letter by the poet William Cowper to


A play for all seasons: Quartermaine's Terms, *with Lee Richardson and Kelsey Grammer.*

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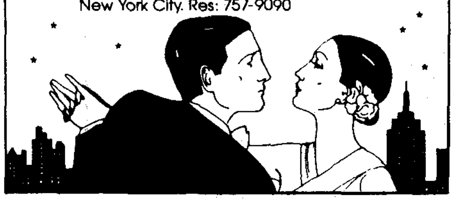

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his cousin, Lady Hesketh (1788): "I have made in the orchard the best winterwalk in all the parish, sheltered from the east, and from the north-east, and open to the sun, except at his rising, all the day. Then we will have Homer and *Don Quixote:* and then we will have saunter and chat, and one laugh more before we die." Hector and Achilles for their high seriousness, but the Don for that wonderfully moving "one laugh more before we die." That's what all true comedy is: Humor that knows its precariousness, laughter that knows its place.

Well, but would *Don Quixote* have been of any use to my Dr. X? Would any comic fiction that was not palpable, pulpable trash? Would even a seriocomic movie such as *8½* have seemed half as good to him as that paltry musical *Seventeen*? Yet might not offense be the best defense, the truest escape? Herewith a parable. At my English public school, I was made to play rugby, of which I hadn't even heard in my native, soccer-besotted Yugoslavia. Somehow I ended up playing fullback, and here were all those awesome ball-bearing forwards charging me, pointed knees and flying boots defending their ovoid cargo as surely as any magic fire could a sleeping Valkyrie. No protective gear as in football, but flying tackles were indicated, and I delivered them. Pretty well, it seems, or so at least the Scottish games master would say to shame the other—English—thirteen-year-olds on the lowly fourth team. And, as a reward, he promoted me to the third team.

Some reward. Here the kids were older and tougher—and big!—so, rather than risk flying tackles, I pretended to be a forward, played miserably, and was promptly back on the fourth team. That's what escapism gets you! Every time I think back on that failure of nerve, I kick myself harder than a third-team boot could: I should have covered myself with bruises and glory. And Dr. X, along with silly musicals and farces, should also see serious comedies and tragedies. Go to the great artists to give you whatever meaning *they* can to the seemingly meaningless suffering and death around you. Why not seek solace in the wisdom or poetry of our supreme fellow sufferers; why not experience with, and learn from, Shakespeare and Calderón, Strindberg and O'Neill? Ponder with them the tragic imponderables; perhaps an honest cry is more cathartic, more exhilarating than a specious guffaw.

So let's try to forget the usual escapist excuses—especially that it's summer, as if theaters weren't air-conditioned. How about catching up with a serious comedy such as *Quartermaine's Terms* or an often comic drama such as *'night, Mother*? And how about escaping, not into mollycoddling obliviousness, but into searing, liberating light? ▬

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Movies/David Denby

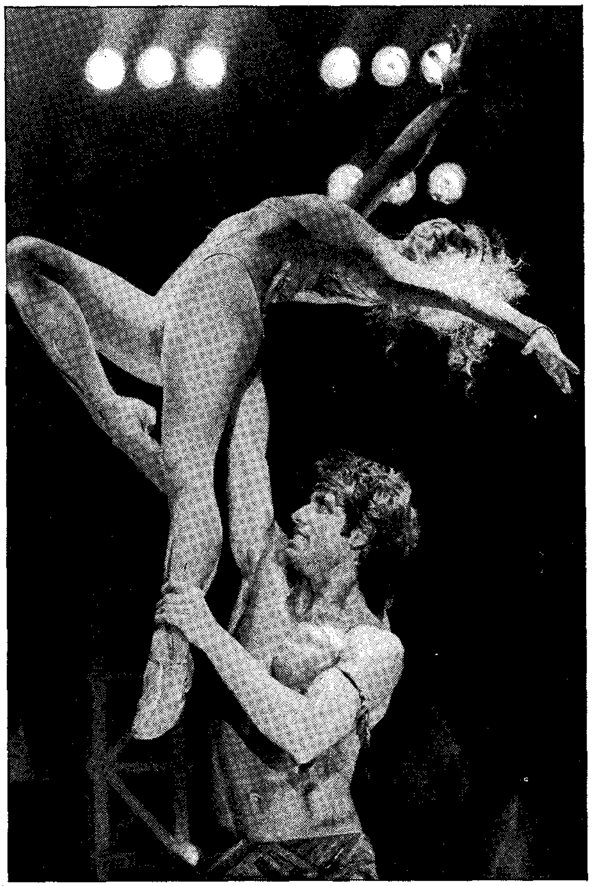
INVASION OF THE MOVIE SNATCHERS

"...*Staying Alive* is a movie for people who don't need anything but a beat blasting into their ear all day long..."

TERRIBLE MOVIES COME AND GO, AND most of them have little effect on the mainstream of filmmaking. If successful, they spawn imitations, but the imitations usually fail, and the cinema carries on. However, **Staying Alive,** starring John Travolta, written by Sylvester Stallone and Norman Wexler, and directed by Stallone, is something special. This is no ordinary terrible movie; it's a vision of the end. Not the end of the world, which will probably be much quieter than *Staying Alive,* but the end of movies (which amounts to the same thing). As you watch it, the idea of what a movie *is*—an idea that has lasted more than a half-century—crumbles before your eyes. *Staying Alive,* like *Flashdance,* is a mutant: It may look like a movie, but something alien has taken over its soul. If this thing becomes a hit, it's going to give rise to a ghastly new species of movie pods.

Staying Alive is supposed to be a continuation of the story of Tony Manero, the hero of *Saturday Night Fever.* Six years have passed, and Tony, now in his mid-twenties, has moved permanently from Brooklyn's confining but companionable Bay Ridge to the stony canyons of Manhattan, where he lives in a cruddy S.R.O. hotel and ekes out a living as a dance instructor and disco-club waiter. Desperately, without success, he tries to break into the chorus lines of Broadway shows. When we first see him, he's dancing at an audition, bent down low, his neck and shoulders thrust out, sweat glistening on his body. He jumps forward, balancing himself on his haunches, and slices the air in front of his face with both palms, like a masseur having an epileptic fit.

Poor Tony looks so grim that we think he must be furious at having to do this awful stuff, which is about as far as you can get from the imperially happy, stylized disco strutting that once ravished the 2001 Odyssey club, in Bay Ridge. Surely the movie will be the story of his revolt against Broadway pretentiousness, the story of his recovery of some earlier version of himself. But it's no such thing. This awful choreography is supposed to be great, and Tony's angry face, which looks ludicrous—all clenched up—is meant to be the emblem of his desire. Tony, the outsider, the Brooklyn palooka, is going to triumph over all the snobs and hardnoses of New York and make it as a dancer.


Show of strength: *John Travolta holds Finola Hughes aloft.*

Does this sound familiar? Sylvester Stallone knows the audience wants an inspirational lift—the success of the *Rocky* movies proves it. And because he's had repeated success with a single idea, he thinks it's the only idea in the world. Stallone rewrote Norman Wexler's script to make it more upbeat, and he turned John Travolta, an actor with his own personality and his own body, into a leaner version of himself. Muscled up, his body hair shaved, Travolta resembles the poster image of Rocky Balboa, with a touch of Stallone's enraged Vietnam vet from *First Blood* thrown in. Travolta's wonderful self-parodying silliness—the quality that made him a star—has been Nautilus'd out, replaced by macho sullenness. Tony Manero has become Rocky in training: Through one montage sequence after another the disco music pounds away, while the life around him gets reduced to nothing. The character detail and raw neighborhood texture that gave *Saturday Night Fever* so much of its grit have been jettisoned: When Tony goes home to Brooklyn, no one is there but his mother.

Tony has a dancer girl friend, Jackie (Cynthia Rhodes), a sweet thing who's rather pathetically in love with him. But then he sees Laura (Finola Hughes) dance, and although she jerks her head around wildly, like Charlotte Corday flagellating Marat with her hair, he thinks she's great—he's just swept off his feet. After some snooty banter, Laura goes to bed with him, but she's fickle and promiscuous and, worse than that, *rich,* arriving at rehearsals in a limo (an obvious sign of evil in dancers). And when he wants a commitment from her, she tells him to get lost.

Through all of this I had to pinch myself to be sure I wasn't back in high school. The rich, huffy girl puts down the vulnerable, confused young man, and he in turn is mean to the sweet girl who loves him. He's remorseful, and he apologizes, but he's still in love with Miss Snooty, so he wipes his feet on Jackie all over again. Then he apologizes again. And on and on, back and forth, just like in tenth grade.

As *Rocky III* demonstrated, Stallone has the instincts of a demagogue, and it's surely not incidental that Laura is British and not Danish or Australian or just plain American. In populist terms, the Brit accent is a sign of hauteur; the accent makes her a bitch and also exotic—she's the villain, the alien, like Mr. T in *Rocky III.* Poor Finola Hughes, a dancer with minimal acting experience, cocks her head before each vicious line and plays one entire scene with her hair covering her face like a curtain. A film crew looking at rushes might relish a gaffe like that, but outside of a Carol Burnett parody of Veronica Lake, I've never seen anything like it in a finished piece of work. Did Stallone leave her exposed out of naïveté and ineptitude? Or did he encourage her to look bad in order to set her up as a hate object—Tony's nemesis?

In *Staying Alive*, directorial ineptitude is inseparable from a crassly simplified view of life. Stallone creates a cartoon New York where everyone is vilely insulting and abrasive. The bearded Steve Inwood, for instance, as a supposedly brilliant Broadway choreographer, paces back and forth with furrowed brow, spewing insults at the dancers like a drill sergeant chewing up trainees. The way Inwood talks seems all wrong for the New York theater, but who can tell if Stallone has a bad ear or has simply set up this convention of abrasiveness because flashy insults and tirades are the only kinds of lines he can write?

In any case, dialogue is clearly not what he thinks the audience cares about. The five new Bee Gee songs are only mediocre, but the Bee Gees' music is like Gershwin compared with the Vegas-showroom junk composed by Frank Stallone, the director's brother. And that stuff never shuts up. It plays on the track in every scene, coming at us from speakers fore and aft; it chugs impatiently under the dialogue, insistent, bullying, finally hustling the actors off the screen with a blast of noise.

The music is there to make us feel the pulse of Tony's desire; it's there to keep us tensed up, waiting for Tony to explode. He gets a job in the chorus of a big Broadway show, and the dancing is his explosion. But nothing like simple pleasure in the body's movement emerges from these tormented thrusts. According to the press notes, the choreographer, Dennon Rawles, "has created the Las Vegas dance numbers for Ann-Margret and Toni Basil." Yes, I bet he has. But has he ever worked on a Broadway show, or even seen one? Has Stallone ever seen a dance musical in his life? From the evidence of the streaking Apache dance numbers they've worked up, I'd guess they think the dancing actually done on Broadway is too tame, not violent or sexy enough.

Not that we can always see what's going on. Stallone shoots dance the way he shoots boxing—in fragments, close up, with bodies whizzing by and lots of sweat and pounding flesh. Interested in excitement only, he's so careless that one shot hardly leads to another; the editor lays in the separate shots with only the weakest stab at continuity, hoping that the music will somehow pull him through. Sometimes, for a lyrical effect, Stallone shifts to slow motion, and the shots are held together with dissolves, as in TV commercials for hair sprays and underarm deodorants. But doesn't he know that every dancer looks the same in slow motion? Doesn't he know that slow motion is the equivalent of "classical" strings in pop arrangements, a jerk's idea of beauty?

Tony takes over from the lead dancer, who isn't man enough to dance with the tigerish Laura, and we get to see the opening night of the show. Titled *Satan's Alley*, which sounds like an Eighth Avenue sex club, this show is without a doubt the damnedest thing ever put on the screen. As dry-ice smoke rises from the floor, crouching bodies twist and turn in the flames of hell, while above, tied to the bars of innumerable cages, sufferers dressed in S&M rig—leather, masks, hoods, the works—writhe about in agony. We could be watching a brimstone sequence from the immortal, hilarious Hollywood stinker *Dante's Inferno*, or perhaps part of the awful musical about Faust and the devil that Jack Buchanan wants to put on in *The Band Wagon* (Fred Astaire argues him out of it). That sequence was meant satirically, of course, but this one is in dead earnest. Greased body gleaming, Travolta leaps about in a loincloth while various men whip him, and poor Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a temptress in a Cecil B. De Mille epic from 60 years ago. It's grim, grim stuff.

They dance fifteen rounds, and Travolta gets the decision on points. He throws her around, and she claws at him, drawing blood at the temple, yet he outdances her, and at the end of the show, as they ascend on a platform to heaven, he holds her over his head with one hand, like Mickey Hargitay hoisting Jayne Mansfield. It's a weight lifter's triumph, not a dancer's.

Perhaps it's now clear why I called *Staying Alive* a mutant. *Staying Alive* confirms the strategies employed by *Flashdance*. If successful, Stallone's film will tell people in Hollywood that a movie need not have a story, just adolescent rivalries and attractions; not an actor, just a repackaged star with some glamorous new wrappings; not sequences, just footage; not music, just sound; not dancing, just frenzied movement. Like *Flashdance*, it's a movie for people who need nothing but a beat blasting into their ear all day long.

If you think I've exaggerated the danger, reflect that Sylvester Stallone has been discussed in recent months as the director and writer of *Godfather III*. Paramount, which produced both *Saturday Night Fever* and the *Godfather* movies, seems intent on trashing the glories of its past. Decisions like these may not be punishable by law, but they're criminal nonetheless. ■

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Books/Edith Milton

LAUGHING INTO THE ABYSS

"...Holleran's despair is very stylish; his *Nights in Aruba* is both a serious revelation and very lively company..."

Nights in Aruba, *by Andrew Holleran. William Morrow; 240 pages; $12.95.*

ANDREW HOLLERAN HAS BEEN WIDELY—and perhaps unfairly—admired as a homosexual writer since his first book was published, five years ago.

Dancer From the Dance, a book of spirited elegance and energy, was written in part in an epistolary mode, an oddly eighteenth-century vehicle for its unequivocally contemporary content. *Nights in Aruba,* Holleran's second novel, is also filled with literary echoes—evocations of a bygone decorum, of libertines weary of license, of the interweaving of lust and death. And, like *Dancer From the Dance,* it deals with a universal sorrow; though its characters are homosexuals and its ambience is the homosexual world of Lower East Side New York, it is much more about life's transience than about the particular sexual bias from which that transience is illuminated.

The obsessive amorous awareness, the nights of the bars and baths, dancing and high-camp slang, though they begin as the liberation of deep needs and feelings, become, in time, a wearyingly artificial sexual ritual, distractions to keep the mind away from the encroaching realities of time and decay. "I am about to grow old, my friend. The sin for which there is no forgiveness," says Mr. Friel, once a professor of American history, whose academic career was sabotaged by sexual bigotry. Mr. Friel suggests that it is difficult to have the enthusiasm proper for romantic experimentation when time is running out, "like the oxygen of a man trapped in a coal mine." And the narrator, Paul, who has lived in the city so long he thinks any nature more natural than Central Park needs a landscape architect, also feels weary as he makes forays onto Second Avenue, looking for yet another lover but aware that he has lost "the youthful heart which had made such moments radiant a decade earlier."

The balance in Paul's life to this increasingly empty eroticism is his bond to his parents, particularly his beautiful, emotionally grasping mother, whom he loves but cannot talk to. And the beginning and ending of the book describe the dark night of Paul's soul, shuttling between the city and the small dull town in northern Florida to which his parents have retired, the two voids of which his world is made.

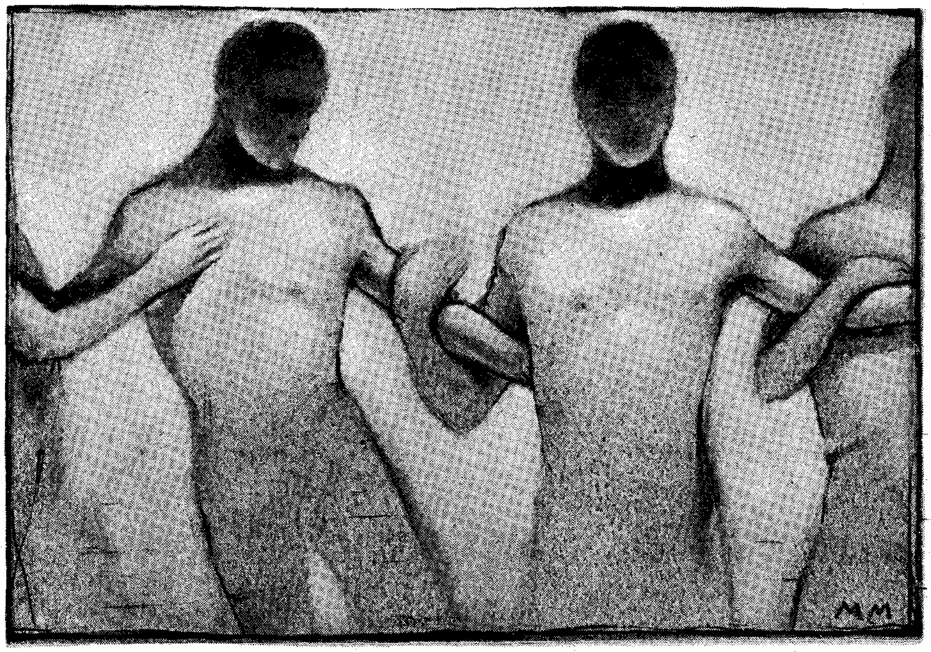
Commuting between voids is, in fact, the general human condition in *Nights in Aruba,* which suggests its characters' lives, their jobs, seductions, social involvements, are often comic and always empty. Though their relationships are reflected in witty conversations, any possibility inherent in them is lost in the darkness of the narrator's viewpoint. "I began to feel men were merely ghosts," he says, "brought into the light by the passion of two human beings."

Brought up a Catholic, like most of the men who are not quite his friends but who form both his sexual and social milieu, he has lost his faith, and his religion has become merely another ritual without meaning in a world filled with them. Losing faith seems to inspire him to no particular guilt, and it is the result rather than the cause of the same essential passivity, the same cringing from commitment, that leaves him unable to confide his homosexuality to his mother, whom he loves, or to give himself to the man who briefly, but unrestrainedly, loves him.

Nights in Aruba describes a general modern malaise, though homosexuality gives it a sharp and particular focus. And if I have made the novel sound bleak, let me correct that impression at once: Andrew Holleran is, to begin with, very funny. And, to go on with, he gives his characters moments of extraordinary grace: for instance, the aging children, whose lives are hidden, discussing with their parents, whose lives are over, the developments in the day's soap operas, establishing communication while avoiding real life. In a world in which artifice has largely replaced reality, watching television together has become an act of love, and when Mr. Friel suggests that Christ's plaintive question of his disciples "Could you not watch an hour with me?" has new implications for the contemporary world, neither he nor Holleran is being entirely sardonic.

There is, in fact, a comic beauty in Holleran's despair, a suppleness in his writing, which allows him with marvelous effect to begin a thought with Allen Tate's definition of civilization as an agreement to ignore the abyss and end it with a bowl of Sealtest Heavenly Hash. That is despair very stylishly got up, and *Nights in Aruba* succeeds wonderfully at being at the same time a deeply serious revelation and very lively, very satisfying company. ■

Edith Milton is a novelist and critic.



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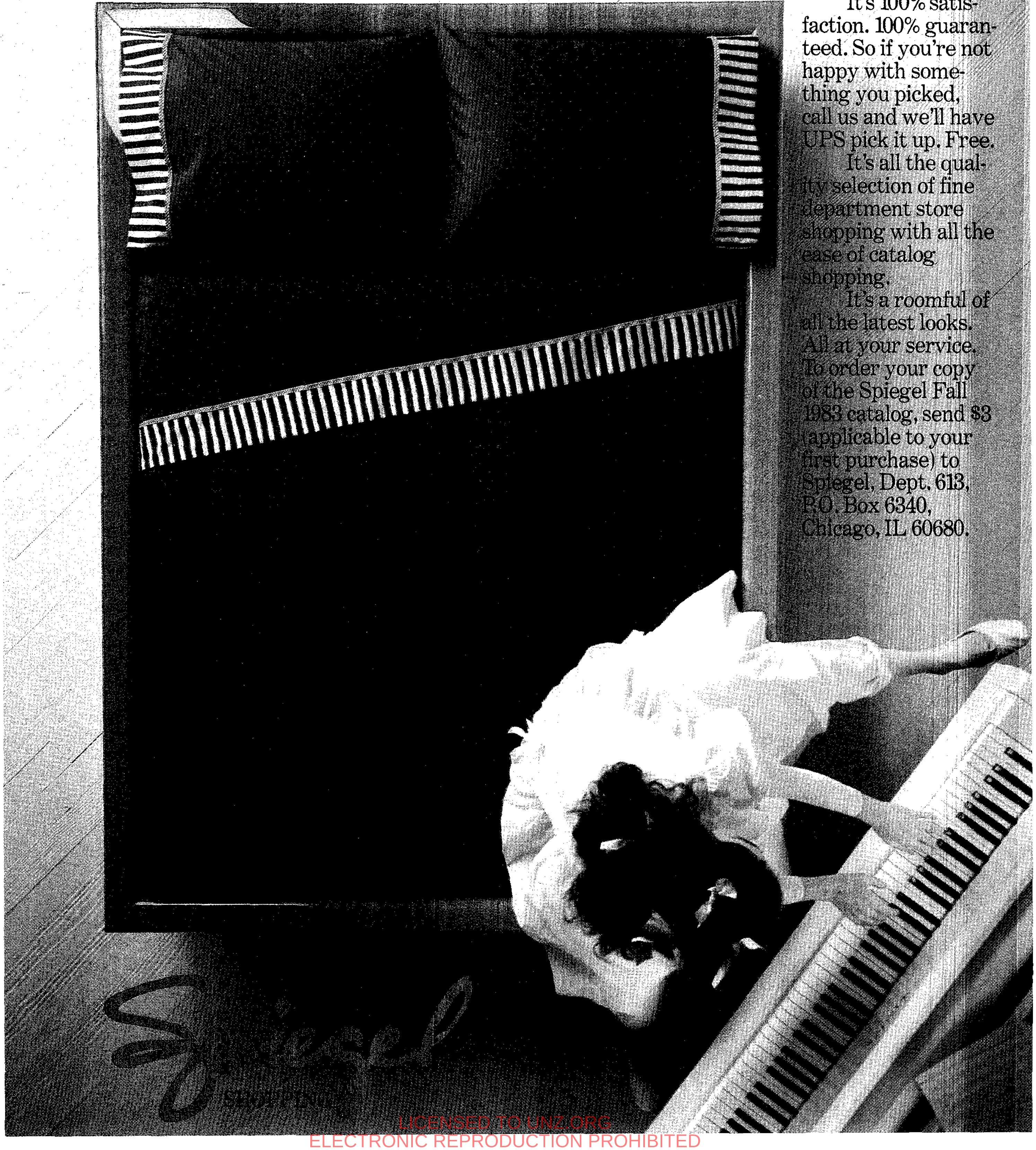

Music/Peter G. Davis

SUMMER-MUSIC CZAR

"...Already one of the busiest conductors in the country, Gerard Schwarz may become one of our most important..."

SEVEN YEARS AGO, AT THE AGE OF 29, **Gerard Schwarz** changed careers. No doubt encouraged by the sobering prospect of having to play the Hummel Trumpet Concerto for the rest of his life, he put down his trumpet and picked up a baton. Since instrumentalists everywhere these days seem to find conducting orchestras an irresistible temptation, not many people paid attention at the time, beyond bemoaning the loss of a classical trumpeter who, young as he was, had few peers. Any lingering regrets have been set aside by now, certainly after the opening concerts this month of **Mostly Mozart**, in Avery Fisher Hall, and the Waterloo Festival, in New Jersey. Schwarz led them all and gave every indication that he may be developing into one of this country's more important conductors.

Schwarz: *Out with the trumpet, up with the baton.*

He is already one of the busiest. As music adviser for Mostly Mozart, music director of Waterloo, and principal conductor at both festivals, Schwarz has in effect become New York's summer-music czar. During the winter, he presides over two chamber orchestras, in Los Angeles and here at the 92nd Street Y, as well as directing the Music Today series at the Merkin Concert Hall. Recordings proliferate on the Delos and Nonesuch labels, while last season saw his first foray into opera—Mozart's *Abduction From the Seraglio* in Washington—and next February the conductor makes his London debut with the English Chamber Orchestra. Although not yet a member of the international elite, Schwarz seems to be gradually working his way up there.

This summer is Schwarz's second with Mostly Mozart. Last year, his influence was primarily confined to giving the orchestra a more polished sheen, but the festival now in progress represents many of his inventive programming ideas as well. Some of these innovations were warily accepted by William W. Lockwood Jr., who conceived Mostly Mozart seventeen years ago and devised the festival's winning formula—box-office musicians playing popular Mozart scores spelled by the best of Haydn, Beethoven, and Schubert. The basic problem now is how to please an ultraconservative audience that would happily hear the same familiar Mozart symphonies, concertos, and chamber music year after year, and to pacify grumpy music critics who began noticing some time ago that Mostly Mozart was falling into a tired routine.

The bill of fare at Fisher Hall from now through August 27 is a good deal more imaginative than in the past, but it hardly looks avant-garde. Still, some stuffy regulars have protested even over the inclusion of Tchaikovsky's innocent *Rococo Variations* for cello on opening night. How silly. The Russian composer's homage to Mozart makes perfect sense within the context of the festival, while Yo-Yo Ma's gorgeously phrased performance made further complaints ridiculous. Coming up are more rarely heard pieces by such offbeat figures as Kalliwoda, Dussek, and Myslyvecek, all of whom deserve a spot on the programs as Mozart's contemporaries or immediate successors. Even more fascinating are several bits of arcana by Mozart himself: the composer's arrangement of Handel's *Messiah* on August 19 and 20 and a performance of the unfinished opera *Zaide* on August 25. These are exactly the sort of scores that any festival bearing Mozart's name should include, since the opportunity of hearing them may come once in a lifetime.

From where I sit, Schwarz has given Mostly Mozart a sorely needed lift, revitalizing the repertoire without neglecting the popular favorites. Beyond that, the orchestra has never sounded better. Schwarz's chameleon musical personality and eagerness to explore works of all kinds, from the Baroque to our time, make it difficult to attach any convenient stylistic label to his conducting, and perhaps that is all to the good. What a listener can invariably expect is a spontaneous response to the music at hand, interpretations that are warmly inflected but never distorted, structurally sound but never foursquare, infectiously energetic but never hectic. Furthermore, the smooth instrumental blend rarely obscures those individual orchestral touches that make Mozart's *Prague* Symphony and Mendelssohn's *Italian* Symphony continually self-renewing. Mostly Mozart appears to be in the best of hands, and the festival's artistic future looks brighter than ever.

One of Schwarz's first posts as conductor and music director was in 1976 at Waterloo, a restored Colonial village in New Jersey and a charming site for summer music. This festival crams in a bit of everything—jazz, dance, pop, country music, and classical concerts—and its quiet environment is ideal for a budding conductor to test both the standard repertory and more experimental projects. A low-key operation in the past, Waterloo made a more aggressive bid for attention this summer by offering the American premiere of Wagner's second opera, **Das Liebesverbot.**

Sooner or later, in this era of operatic

Photograph © 1983 by Jack Mitchell.

revivals, *Das Liebesverbot* was bound to turn up, and it was enterprising of Waterloo to blow the dust off a worthy curio, even one that the composer, later in life, labeled "atrocious." Wagner was only 22 years old when he wrote the piece—based loosely on Shakespeare's *Measure for Measure*—and it shows.

Wagner eventually became the most revolutionary composer of the nineteenth century, but his first three operas are unabashedly derivative, reflecting every fashionable style of the day: early German romanticism in *Die Feen,* French grand opera in *Rienzi,* and Italian opera buffa in *Das Liebesverbot.* He may have been a greenhorn, but Wagner went about his business with confidence and flair. Set in Sicily at carnival time, *Das Liebesverbot* deals with a ban on love and public frivolity decreed by the island's German regent, Friedrich, a sort of moral-majority prude who himself falls victim to Dionysian temptations. The opera, which bursts at the seams with energy and exuberance, represents Wagner's disgust with the oppressively cozy and hypocritical Biedermeier values of his country, on artistic and political as well as moral levels.

Intriguing glimpses of the Wagner to come continually peep through this gargantuan three-hour comic opera, which much of the time sounds a bit like Donizetti in hobnailed boots. We are already presented with a typically resourceful Wagnerian virgin, Isabella, who puts her virtue on the line to save the erring hero. Her music contains more than a hint of Brünnhilde, while Friedrich's forceful declamatory phrases clearly forecast the great *heldenbariton* roles that lie in the future.

Among its other virtues, *Das Liebesverbot* is an astonishingly well-made piece of operatic stagecraft, and it should really be seen in a full production. The Waterloo concert presentation could, of course, only suggest how effectively Wagner manipulated even the most intricate crowd scenes. Roger Roloff was the best voice in an uneven cast, singing Friedrich with assured dignity and dramatic fire. Alessandra Marc revealed a promising soprano as Marianna, while Margaret Chalker and Edward Crafts brought a welcome light touch to two buffo figures straight out of Rossini. Donald Grobe and Howard Hensel coped valiantly with the arduous tenor assignments, but Jeanne Distell's inadequate Isabella, the opera's most important role, was little short of disastrous. How Schwarz will eventually develop as an operatic conductor could barely be predicted under the circumstances, but at least he kept the huge apparatus together and moving briskly.

The Capella Nova's FAREWELL (FOR A while) concert took place recently at St. Joseph's Church in Greenwich Village. The program focused on Jacob Obrecht's *Missa Salve Diva Parens* and pieces by other Flemish composers from around 1500, all of them written to adorn the feasts and votive services of the Blessed Virgin Mary. If that sounds like dry stuff, you have never heard Capella Nova, 22 voices that sing the rich literature of the Renaissance and Middle Ages with striking precision, tonal beauty, and expressive ardor. Richard Taruskin, who conducts the group, has created a superb instrument, and he plays upon it with the virtuosity of a Paganini. The Obrecht Mass seemed to hover breathlessly in the air, its rhythmic complexities, harmonic audacity, and structural subtleties unfolding naturally, supplely, seamlessly. But then, Capella Nova concerts have always been special, and the ensemble will be sorely missed next season when it takes a year's sabbatical.

WHEN I DROPPED BY THE NEW **Tower Records** store at Broadway and East 4th Street one afternoon a few weeks ago, the scene resembled a pre-Christmas sale at Macy's. Several thousand customers were busily browsing through the stock of 300,000 LP's and tapes spread over three floors. In the classical department, one collector wondered how to remove the $2,500 worth of records he had just purchased, and the line at the cash register was over 50 people deep. "We just weren't prepared for this crush," said Ray Edwards, who heads the classical division. "Even when the store closes at midnight, we have to shoo the people out."

New York has never seen anything quite like Tower, which operates 32 similar record supermarkets in six western states. Before Tower arrived in this city, shopping for a specific classical recording meant a frustrating trip to five or six selectively stocked stores, with no guarantee of finding the elusive disc. Those days may be over for good—Tower claims to offer virtually every available imported and domestic release in every conceivable category. Interesting statistic: For years, classics have traditionally commanded only 4 percent of the total record market in this country; at Tower, classical discs account for 40 percent of the store's sales, which dramatically points up the record industry's long history of miserable inefficiency in serving a potentially receptive public.

Another secret of Tower's runaway New York success is the store's layout, which permits instant accessibility to every record in stock. Collectors, like kids in a sandbox, can happily spend days rooting through it all, and few seem to leave without an armful of goodies. As Edwards puts it: "The whole place has been designed to seduce." ■

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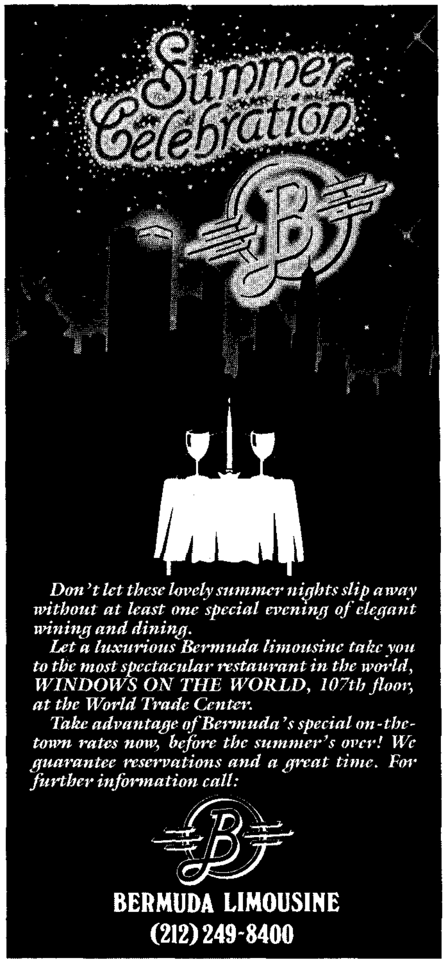
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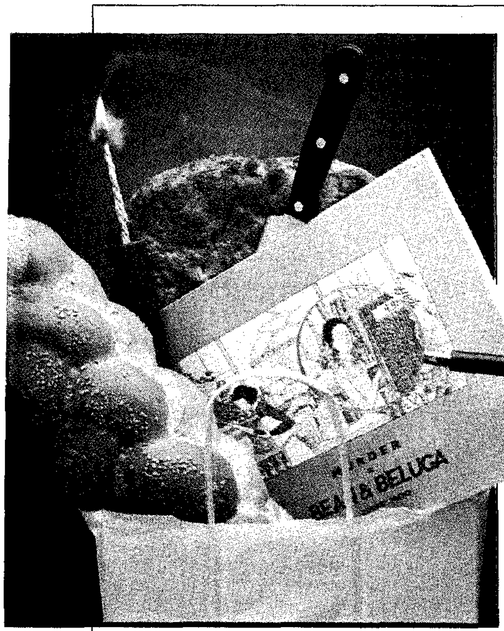
By Nancy McKeon and Corky Pollan



Mousse Murders

Dean & DeLuca didn't invent designer food—or the designer people who buy it. Nonetheless, anyone who has ever stood in line just to get into the store will relish this gentle jab at the heart of D.&D. in East Hampton. In *Murder at Bean & Beluga* ($4.95), published by the Permanent Press, of Sag Harbor, author Diane Mayo gets it right, from the "nice olives" at $25 a pound to the "nasty olives" at $2.50 a pound to the Jamaican Blue Mountain coffee ("price on request"). But watch out for the body on top of the tortellini.

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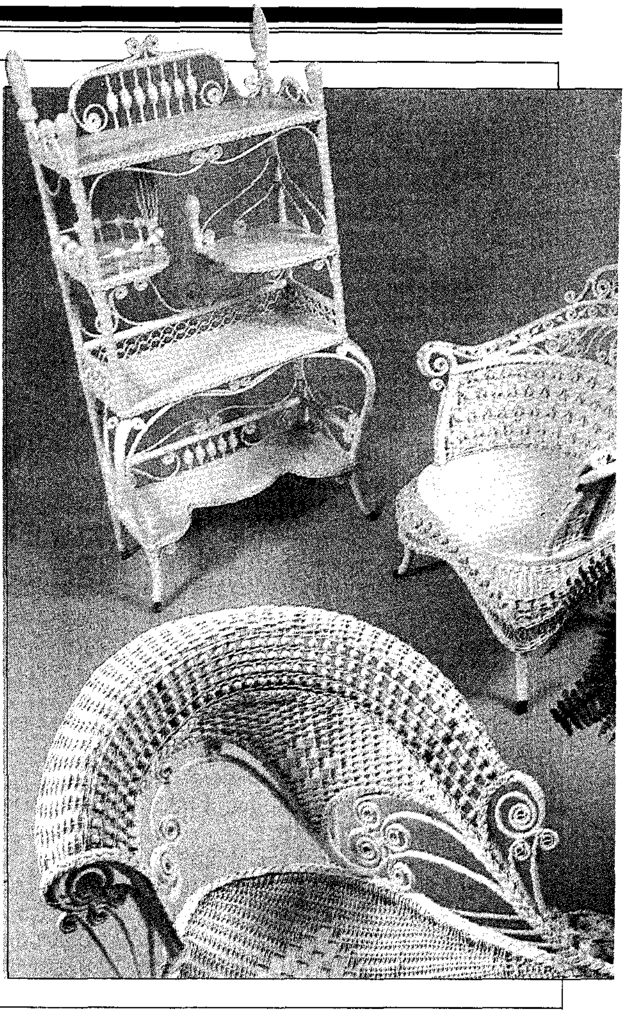
Wicker Treat

The Victorians certainly had a way with wicker, fashioning the laciest confections. Despite their delicate airs, though, turn-of-the-century furnishings are far more durable than most of their descendants. The Wicker Garden has amassed a collection of vintage pieces (the Metropolitan has accepted one of the store's Heywood-Wakefield examples for the American Wing) and has now published a catalogue ($7.50) featuring natural and white-painted chairs, settees, and tables. While the rare *étagère* (top) is $2,995 and the photographer's chair (bottom) is $1,895, armchairs start at $300 (the chair shown is $1,250). Carefully matched sets of dining chairs are also available for around $285 for each chair.

THE WICKER GARDEN/*1318 Madison Avenue, near 93rd Street/410-7000*



Flipping Out

Remember how Arthur Murray (or was it Fred Astaire?) used to "dance" when you flipped the tiny pages of that promotional picture book in the fifties? Well, the "flip-book," that whimsical stepchild of the visual arts, is alive and well and living at Printed Matter, a nonprofit center in TriBeCa for artists' books. Some are silly, some downright salacious; some are made from photographs, others from line drawings, but all have a quirky charm that won't wear out quickly. They range from $1.50 to $12.50.

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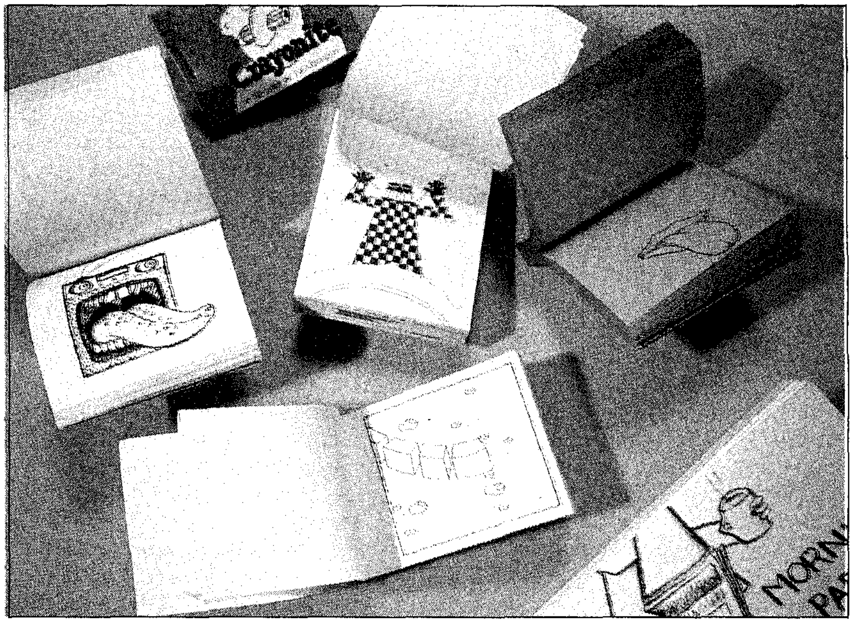


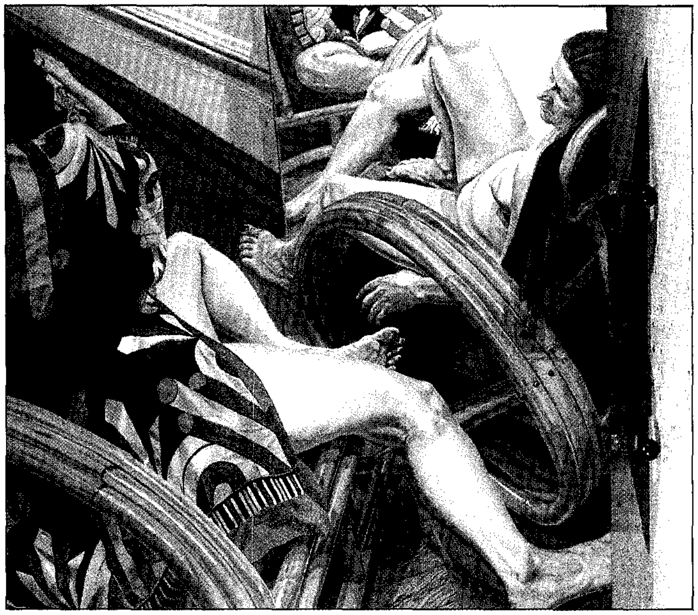
Photographs: left, Michael Watson; top right, Ted Hardin; bottom, James Wojcik.

Art/Kay Larson

A PASSION FOR THE FLESH

"...Salon painters shrouded their sensuality in myth and history. Pearlstein has cloaked his in modernism..."

I CAN IMAGINE WHY THE TIME MIGHT have seemed right for a **Philip Pearlstein** retrospective. The artist is approaching that gray and respect-shrouded promontory, his sixtieth birthday. He is a hero to hordes of art students who have discovered how difficult drawing from the model can be. And he has collected a passionate bunch of partisans who delight in his renunciation of Abstract Expressionism and his return to the human figure. To them, and to curator Russell Bowman, of the Milwaukee Art Museum, he is a "true modernist realist," the man who solved the Sphinx's riddle of how to join the apparently contradictory elements of that perception. Pearlstein's realism is very modern, and his modernism is very realistic. To people for whom those things matter—and if those things matter at all, they usually matter a great deal—he is a most convenient saint.



Painterly 'cool': Two Models in Bamboo Chairs With Mirror.

Pearlstein's partisans have unfortunately pushed his claims too hard. Every time someone wishes to prove that realism is still possible in an abstract age, these elegant nudes pop up. There are thus few surprises in the exhibition Bowman has organized. (Following its premiere in Milwaukee, it has come to the Brooklyn Museum, where it will remain through September 18.) Pearlstein compounds one's exhaustion by being the most steadfast artist alive. You walk through the several rooms of this sizable show, counting the beads on a fleshly rosary: elbows, buttocks, kneecaps, breasts, legs, elbows, buttocks, kneecaps.... So much physiology is enervating. Since the early 1960s, Pearlstein has done little more than perfect his craft. At that, however, he is a master. His attention now ranges through a narrow zone that begins with the ripples of light and shadow pulsing across the model's skin and ends at the tiny veins that protrude from within. There are also bones beneath the flesh, and the rich patterns of Indian rugs, fabrics, and furniture behind it, but those are structural matters that serve mostly to fill the paintings with ever more complicated and condensed spaces. We would do better to quit listening to his partisans and pay closer attention to the paintings. Their cool opulence tells a different and more refreshing story.

Much has been made in the art world of the moment in 1962 when Pearlstein first exhibited a studio nude—a result of joining a drawing group in a fellow artist's studio in 1958. This show, however, suggests that he was a closet realist all along. The earnestness visible in his *Double Portrait of the Artist's Parents*, done in 1943, faltered only for a year or two in the early 1950s. During this period, he tried on a strange mix of styles that seemed to be synthesized from the work of Kandinsky, Michelangelo, and half a dozen others. (Pearlstein had enrolled in the Carnegie Institute of Technology, in Pittsburgh, in 1946, and moved to New York City in 1949, where he shared an apartment with his former classmate Andy Warhol. Did some of Warhol's eclecticism briefly rub off on the other half of this artistic odd couple?)

Double Portrait appears to be strongly influenced by Edward Hopper and other American painters of the thirties. Pearlstein always seems to have a bit of art history in the back of his mind to supply him with a prototype. In 1952, the sources were mostly Chinese landscape painting and Abstract Expressionism, as well as the rocky outcroppings he had seen on a trip through the American West. He tried to accommodate himself to abstraction, but the paintings nevertheless remain recognizable as landscapes. They strike me now as sheer mimicry, like a piano student's finger exercises. Only toward the end of the decade do the cliffs begin to lose their soft muddiness and become more aggressively and openly realistic: *Positano #7*, for instance, is a beautifully observed sepia study of a wall of rock in Italy. I am fascinated by Pearlstein's landscapes. Unfortunately, he abandoned them with remarkable speed. Only rarely in the past twenty years has he returned to the theme, as in two views of the gloriously streaked sandstone walls of Canyon de Chelly, in Arizona, a commission from the Department of the Interior. Those paintings are among the lushest pictures he has created, but they seem not to satisfy him psychologically.

In his endless portraits of nudes, on the other hand, Pearlstein found an emotional reality that continues to hold him twenty years later. The emotions are not immediately obvious—like other major realists, he uses a lot of devices to convince us that his studio pictures are just as intellectual as the rest of late-modernist painting. The compressed spaces, the contorted poses, and the painterly "cool" all date from a period when the excitement and enthusiasm of Abstract Expressionism had begun to seem dangerously excessive. By the end of the 1950s, modernism had become less a set of thrilling propositions about new ways of seeing than a rule book full of "thou shalt not"s. In those politically and artistically timid times, a successful painter was one who sublimated all traces of painterly pas-

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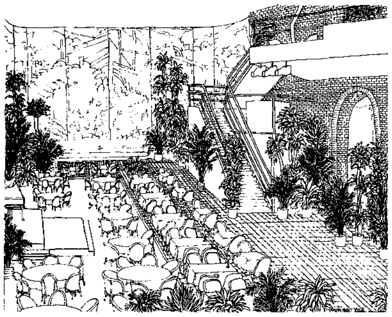

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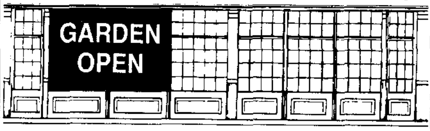

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sion. Pearlstein in that sense is virginal.

It gradually becomes clear in this exhibition, however, that Pearlstein is not as withdrawn as he seems. An artist quietly beset by contradiction, he has wrapped himself in a straitjacket of rules in order to find the permission to be sensual. A faint trace of nausea lingers after such an intense immersion in flesh. I suspect that the feeling is existential—akin to the anxiety that grips you when you hang over the side of a boat and stare down at jumbled waves bearing a flotsam of pale bodies. If you think of Pearlstein as a painter bound by rules, you'll herald him as a "modernist realist." But if you restrict him to that perception, you'll never see that he is as passionate about flesh as any nineteenth-century Salon painter.

There is a long painterly tradition of eroticism barely held within "proper" bounds by an artist's skill at making his models seem frigid. A hoarfrost, to be sure, covers Pearlstein's paintings. But is he really so far from Ingres, to whom he seems to be paying homage in *Female Model Reclining on Empire Sofa*? Salon painters shrouded their sensuality in Greek myth, in history, in pathos. Pearlstein has simply cloaked his in modernism.

Everybody has been so determined to claim Pearlstein for realism that no one has noticed how stale those arguments have become. To prevail in the interminable struggle between realists and anti-realists is both impossible and unnecessary. If Pearlstein is to be regarded as anything more than a late-modernist mannerist, maybe it's time to think of him within the lineage of Ingres and Delacroix. (188 Eastern Parkway, Brooklyn.)

John Ahearn MAKES PLASTER CASTS OF people he knows—most with skin colors ranging from olive to mahogany—and then paints the results. I've seen these intriguing and playful portraits in group shows all over town, and have always been drawn to them.

Ahearn finally has a show all to himself—or, rather, one in which he can collaborate with his friend **Rigoberto Torres.** At the simplest level, the exhibition provides a fetching study of city kids with smiles friendlier than summer itself. At another level, it's a comment on the aridity of modernist realism. Pearlstein's technical perfection leaves the younger artist in the dust, but then, Ahearn evidently feels that he doesn't have to fight realism's fruitless battles. He can be content to give us portraits of human beings that flaunt all the passion and jazz of proletarian street life—portraits whose humanity is their most conspicuous product. (Brooke Alexander, 20 West 57th Street; through August 26.) ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Stemware Plus

THE POTTERY BARN'S SALE IS BEING held at the Tenth Ave. store only, and you'll find many useful things, with an emphasis on glassware. Hand-blown wineglasses from Yugoslavia, including 10-oz. Bordeaux, were $5.95 each, now $2.95; Fleurie balloon glasses, were $6.95 each, now $4.15 for seconds; a large group of beautiful imported glasses in many styles, some etched, all hand-blown, were $8.95–$12.50 each, now $5.37–$7.50 for seconds; Biarritz 8-oz. Bordeaux glasses, were $5.75 each, now $2.85. Also, 1-qt. earthenware teapots in ten colors, were $14.95, now $7.95; seconds of rice-paper roll-up window shades, all 72 in. long, ranging from 24 to 72 in. wide, were $7.50–$22.50, now $3.75–$11.25; handloomed Indian wool rugs, 4 by 6 ft., were $65, now $39; teakwood salad sets from Thailand, were $18.95 for 10-in. salad bowl, $4.95 each for individual bowls, and $3.75 for pair of serving utensils, now $14.95, $3.95, and $2.95, respectively; a selection of baskets, were $2.95–$9.95, now $1.50–$5; 60-bottle metal-frame wine racks from Italy, were $60, now $30; handloomed material from India, in assorted designs and textures, was $6.50–$10 a yd., now $4.70–$6; contemporary-design telephones, were $59.95, now $34.95; Chinese lab beakers in various sizes and shapes, were $2.75–$7.95, now $1.35–$3.95; Wheatstone stoneware, from Trend Pacific, now 50 percent off; Ingrid bright-colored plastic picnic hampers, were $25, now $9.95; heat-resistant-glass teapots with infusers, were $17.95, now $13.95; Cherish stainless-steel flatware, 50-piece services for eight, were $38, now $28; brushed-aluminum frames, pre-assembled with glass, ranging from 5-by-7-in. to 22-by-28-in., were $7.25–$25, now $4.35–$15; and much more, including stationery, silk flowers, gadgets, and other dinnerware and material. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *The Pottery Barn, 231 Tenth Ave., at 23rd St. (741-9120); Mon.–Sat. 10 a.m.–6:30 p.m. and Sun. 11 a.m.–6 p.m.; through 8/8.*

Yarns

THE FAMOUS COULTER STUDIOS, FOR weavers, knitters, and crocheters, is holding a sale. A few examples: Dorothée Bis Patchwork, was $10.50 for 100 g., now $7.88; Dorothée Bis Polar Chiné, was $8 for 50 g., now $6; Patricia Roberts wool bouclé or cotton, were $3.20 and $3.95 each for 50 g., now $2.40 and $2.96, respectively; Fantaçia yarns (Nadia or Nettuno, were $7 each for 50 g., now $5.25; Cin Cin, was $5.50 for 50 g., now $4.13; Cinesse, was $6.20 for 50 g., now $4.65; Romeo, was $15 for 100 g., now $11.25); Fawcett linen, was $14.95 for 1½-lb. spool, now $11; Berger du Nord Cottonella, was $4.50 for 50 g., now $3.38; Pingouin Tricotine, was $4.95 for 50 g., now $3.71; Tahki Creole, was $5.60 for 100 g., now $4.20; Merino Anna, was $4.75 for 50 g., now $3.56; Vendome Bon Bon, was $3.90 for 50 g., now $2.92; Scheepsjeswol Helarsgarn cotton, was $3.50 for 50 g., now $2.62; Dazzle ribbon, was $15 for 100 yd., now $11.25; Manos del Uruguay wool in earth colors and a few pastels, was $7.40 for 3½-oz., now $5.50; Schuss wool, was $4.20 for 50 g., now $3.15; and more. Also, Perry Ellis knitting kits, were $50, now $31.50; Conshohocken cotton-sampler-sweater kits, were $24.95, now $18.71. Checks accepted; no credit cards; all sales final. *Coulter Studios, Inc., 118 East 59th St., second floor (421-8083); Mon.–Sat. 10 a.m.–6 p.m.; through 8/6.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Pottery and More

POTTERY PLUS IS HOLDING A TWO-WEEK sale on many things; attractive country-look stoneware pet bowls bearing the legend LA POOCH, LE HOUND, MR. MEOW, or MS. MEOW are waterproof, lead-free, dishwasher-safe, and come in a variety of sizes (5-in., were $8.95, now $7.95 or four for $25; 7-in., were $11.95, now $9.95 or two for $18; 10-in., were $13.95, now $11.95 or two for $22); honeypots with wooden stirrer, were $14.95, now $9.95; large mugs labeled MOM, DAD, GRANDMOM, or GRANDDAD, were $8.95, now $6.95 or two for $11.95; Chinese enamel earrings, were $35 and $45, now $20 or three pairs for $50; jewelry from Afghanistan, now 30–50 percent off; Austrian crystal beads, now 50 percent off; rubber stamps, were $3.95–$7.95, now $1.95 or two for $3; rubber stamps on Lucite blocks, were $8.95, now $4.95 or two for $7.95; dragon sculpture in two sizes, was $35 for the smaller and $45 for the larger, now $20 and $28; also, scarves, oiled-paper umbrellas from China, large vases, and more. A.E., M.C., V., checks accepted; all sales final. *Pottery Plus, 1455 Third Ave., at 82nd St. (650-9846); Mon., Tues., Fri., and Sat. noon–7:30 p.m. and Wed. and Thurs. till 8 p.m.; through 8/8.*

Warehouse Sale

GORDON INTERNATIONAL, A FURNITURE showroom that is usually open to the trade only, is moving its warehouse and selling hundreds of pieces of modern furniture, including many famous designs, at very low prices. Most of the furniture is seating for the home or office, some of it is one- or two-of-a-kind, and goods include showroom samples, prototypes, discontinued merchandise, returns, and slight seconds. Everything is sold as is. Unless stated otherwise, the prices quoted below are for perfect merchandise; anything less than perfect can cost considerably less. A few examples only: Country chairs with rush seats, list $180, now $40; Country stools with rush or black vinyl seats, list $200, now $50; only one woven-leather three-seater couch, list $6,000, now $1,500; one matching woven-leather two-seater, list $4,000, now $1,000; one Swiss black leather sofa, list $6,000, now $1,500; Brno "tube" chairs, most upholstered in vinyl, some in fabric, list $375, now $125; Brno leather chairs, list $615, now $150; stainless-steel-cylinder table bases, list $500, now $100; octagonal stainless-steel-cylinder table bases, slightly scratched, now $100; marble table, both top and base, list $1,500, now $400; Ergonomic secretary chairs, with or without arms, list $500, now $100; Presidential swivel-and-tilt executive chairs in vinyl, fabric, or leather, list $1,000–$1,250, now $250; Senator executive chairs in vinyl, with or without wheels, list $590–$600, now $120–$150; Bauhaus chrome-tube chairs with wicker back and seat, list $230, now $70; Racquet all-steel folding chairs in colors, list $60, now $10; Matteo leather armchairs, list $1,800, now $500; Prague bentwood-and-cane chairs, list $150, now $30; and more. Delivery can be arranged at additional cost. A.E., M.C., V. accepted; no checks; all sales final. *Gordon International Warehouse, 45-12 Davis St., Long Island City (937-3027); Thurs. and Fri. 9 a.m.–5 p.m., Sat. till 6 p.m., and Sun. 10 a.m.–4 p.m. By car from Manhattan: Take 59th St. Bridge, keep right; at Q.P.'s Market Place make a right turn onto Jackson Ave. and then turn left onto Davis St. under the el train. By train: Take No. 7 train to 45th Rd.–Court House Sq. station, or E, F, or GG train to 23rd St.–Ely St. station; follow the el down 23rd St.; go across Jackson Ave. where 23rd St. runs into Davis St. Sale 7/28–31 only.* ■

CUE

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A Complete Entertainment Guide for the Week Beginning July 27.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"God's Angry Man"; "Huie's Sermon." #2— July 25: "Murmur of the Heart"; "Forbidden Games." July 26: "L'Avventura"; "Grand Illusion." July 27: "The Threepenny Opera"; "M." July 28-29: "Vidas Secas"; "Earth Entranced." July 30-31: "Dona Flor and Her Two Husbands"; "Bye Bye Brazil."
3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru July 28: "Heartbreaker." Beg. July 29 (tent.): "Porky's II: The Next Day."
4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. July 25: "Stolen Kisses"; "The Man Who Loved Women." July 26: "Providence"; "Iphigenia." July 27: "Madame Rosa"; "Hester Street." July 28: "Maitresse"; "More." July 29-30: "Padre, Padrone"; "The Mystery of Kaspar Hauser." July 31: "Going Places"; "A Slave of Love." **AGEE ROOM—**"Breathless (1960)."
6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Class."
7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. July 25: "Sulo"; "Pigpen." July 26: "Siddhartha"; "Steppenwolf." July 27: "tempest"; "Health." July 28: "Xica"; "Montenegro." July 29-30: "The King of Comedy"; "Magic." July 31: "Wasn't That a Time!"; "Alice's Restaurant."
9. **ART—8th St. E. of University Pl.** 473-7014. Thru July 28: "Gandhi." Beg. July 29: "The Man Who Fell to Earth."
10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. July 25: "Diabolique"; "Danique." July 26: "Freaks"; "Dr. Jekyll and Mr. Hyde (1932)." July 27: "Undercurrent"; "Without Love." July 28: "No Way to Treat a Lady"; "Oh Dad, Poor Dad, Mama's Hung You in the Closet, And I'm Feeling So Sad." July 29-30: "This Gun For Hire?"; "The Glass Key." July 31: "Camille"; "Grand Hotel."
11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru July 28: "Tender Mercies"; "Breaker Morant."
13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. July 25-26: "Last Tango in Paris"; "Luna." July 27-28: "The Phantom of Liberte"; "Simon of the Desert." July 29-30: "The Shining"; "The Killing." July 31: "Carney"; "Freaks."
14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Snow White and the Seven Dwarfs." #2—"WarGames."
16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Jaws 3-D." #2—"The Night of the Shooting Stars." #3—"Diva." #4—"Jaws 3-D."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru July 28: "Reds." Beg. July 29: "Private School."
21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Octopussy."
22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Superman III."
23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Twilight Zone—The Movie."
24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"WarGames." #2—"Trading Places." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru July 28: "Heartbreaker"; "Private School." #2—"Octopussy."
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."
32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Superman III." #2—"Porky's II: The Next Day." #3—"Psycho II." #4—"The Survivors." #5—"Screwballs." #6—"Chained Heat."
33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Deadly Force." #2—582-5070. "Trading Places."
35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."
36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Class."
37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"WarGames." #2—Thru July 28: "Twilight Zone—The Movie." Opening July 29: "National Lampoon's Vacation."
38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3—**"Blue Thunder." **EMBASSY 4—**"An Officer and a Gentleman."
39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—July 25: "The Devils"; "Lisztomania." July 26-27: "Cat Ballou"; "Goin' South." July 28-30: "The Last Wave"; "Picnic at Hanging Rock." July 31: "Tommy"; "The Wall." #2—July 25-26: "The Last Waltz"; "Rust Never Sleeps." July 27-28: "That'll Be the Day"; "Stardust." July 29-30: "Victor/Victoria"; "Cabaret." July 31: "La Dolce Vita."
41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Jaws 3-D." #2—"Snow White and the Seven Dwarfs."
42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "48 Hrs."
44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru July 28: "Gandhi." Opening July 29: "Blue Skys Again."
45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Staying Alive."
46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Octopussy."
47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Children of Paradise."
48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Twilight Zone—The Movie."
50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Flashdance."
51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "La Cage aux Folles."
54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru July 28: "Porky's II: The Next Day." Beg. July 29: "The Empire Strikes Back"; "Star Wars."
55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "L'Etoile du Nord."
56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Traviata."
57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru July 28: "Gandhi."
58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Superman III." #2—Thru July 28: "Reds." Opening July 29: "National Lampoon's Vacation."
60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Grey Fox." **CORONET—**"Flashdance."
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Fanny & Alexander."
62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Fanny & Alexander." **CINEMA II—**753-0774. "The Draughtsman's Contract."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Jaws 3-D." #2—832-2720. Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."
71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."
72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Class." #2—"WarGames."
73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."
74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Trading Places."
76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Tent.: "Angelo, My Love."
78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru July 28: "WarGames." Beg. July 29: "Private School."
80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Return of the Jedi." #2—"Trading Places."
82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Jaws 3-D."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Octopussy." #2—"Superman III."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Reds." Closed July 26.

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru July 28: "Angelo, My Love." Opening July 29: "Pauline at the Beach." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Puberty Blues." #2—Thru July 26: "They Don't Wear Black Tie." Opening July 27: "Ways in the Night."

89. **REGENCY—B'way nr. 67th St.** 724-3700. July 25: "The Seven Year Itch"; "How to Marry a Millionaire." July 26-27: "A Tree Grows in Brooklyn"; "The Matchmaker." July 28-30: "Ziegfield Girl"; "Morning Glory." July 31: "Man's Castle"; "The Beast of the City."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Woody Allen Film Festival. #2—"The First Time."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Superman III." #2—"Gandhi." #3—"Snow White and the Seven Dwarfs." #4—"WarGames."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Class." #2—"Octopussy."

95. **THALIA—95th St. W. of B'way.** 222-3370. July 25: Promo Follies; Classic Cartoon Commercials. July 26: "Next Stop, Greenwich Village"; "Blume in Love." July 27: "Samurai, Pt. III"; "Bandits on the Wind." July 28: "The Great Santini"; "Gung Ho!." July 29-30: "Fitzcarraldo"; "Burden of Dreams." July 31: "Beauty and the Beast."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. July 25: "Sophie's Choice"; "Rag Time." July 26: "The Third Man"; "Odd Man Out." July 27: "Stalker." July 28: "Adam's Rib." July 29: "Los Olvidados"; "El." July 30: "Annie Hall"; "Manhattan." July 31: "Doctor Zhivago."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Jaws 3-D." #2—"Snow White and the Seven Dwarfs." #3—"The Road Warrior"; "Blade Runner." #4—"Jaws 3-D."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru July 28: "Heartbreaker." Beg. July 29: "Porky's II: The Next Day."

Museums, Societies, Etc.

BROOKLYN ARTS AND CULTURE ASSOCIATION—Brooklyn Heights Library, 280 Cadman Plaza West, Brooklyn. 266-0005 Adm free. July 25, 7 p.m.: "Dr. Jekyll and Mr. Hyde" (silent, 1920) by John S. Robertson.

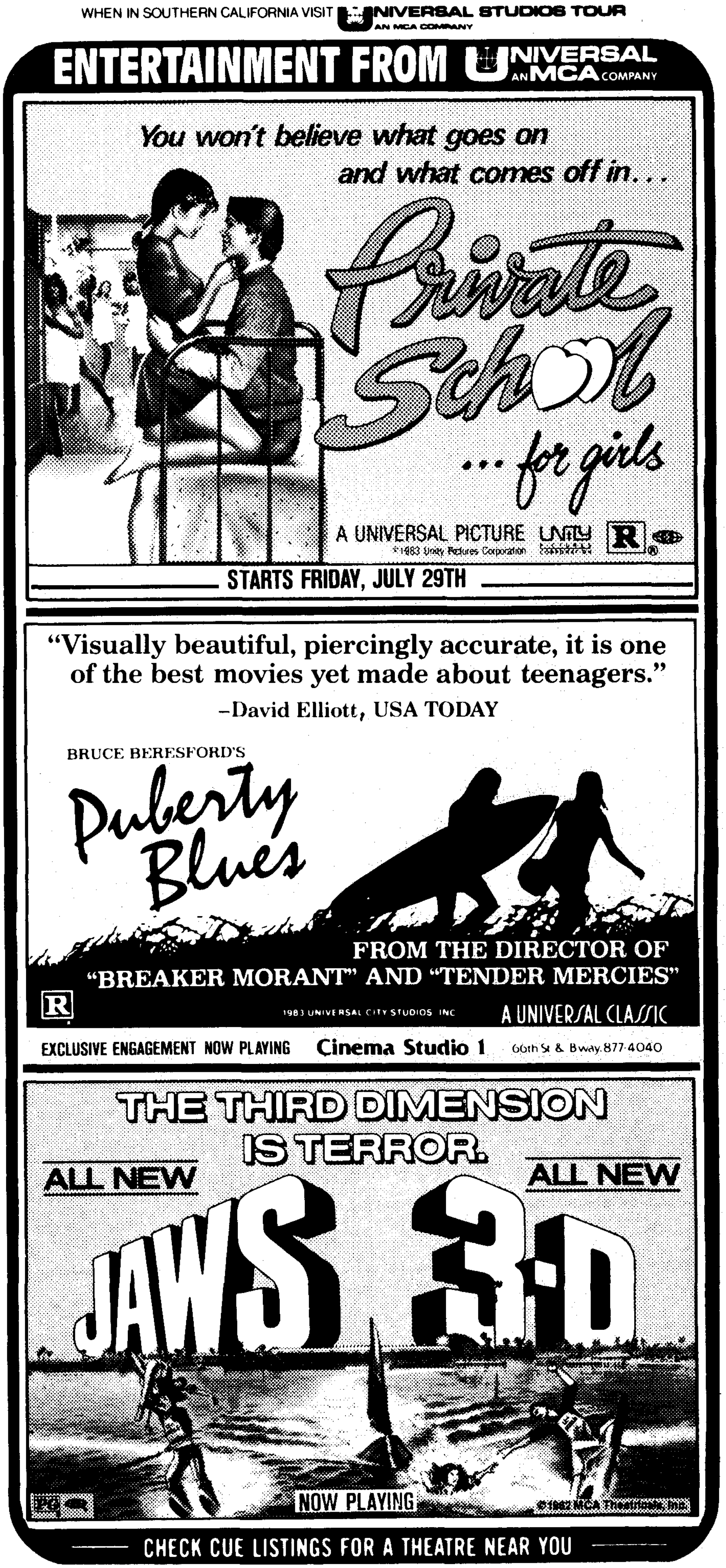
CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. July 27, 8 p.m.: "It Came From Beneath the Sea" (1955) by Robert Gordon.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. July 27, 7, 9:30 p.m.: "Sweet Bird of Youth" (1962) by Richard Brooks, with Geraldine Page, Paul Newman.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Films by Lou Stoumen—Tue.-Thur., 12:15, 2:15, 4:15 p.m. and Fri.-Sun., 12 noon, 2, 4 p.m.: "The True Story of the Civil War." Tue.-Thur., 5, 6:30 p.m. and Fri.-Sun., 2:45 p.m.: "The Black Fox." Tue.-Thur., 12:55, 3 p.m. and Fri.-Sun., 12:40, 4:45 p.m.: "The Naked Eye."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $4, unless otherwise noted. La Belle Epoque Series (free with mus. adm.)—July 26, 6 p.m.: "Letter From an Unknown Woman" (1948) by Max Ophuls. Egyptian Series—July 26, 8 p.m.: "The Ten Commandments" (1956) by Cecil B. DeMille, with Charleton Heston, Anne Baxter. Tennessee Williams Series—July 25, 8 p.m.: "Night of the Iguana" (1964) by John Hosuton, with Richard Burton, Deborah Kerr.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Daily, 12 noon, 1:30, 3 p.m.: "The Beatles—The Early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Days." Daily, 12:15, 2, 3:45 p.m.: "Sid Caesar: Master of Comedy." Daily, 12:15, 2, 3:45 p.m.: "The Muppets: Past, Present and Future."

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Film From the Archives—July 30-31, 12 noon: "The Golden Coach" (1953) by Jean Renior. Rediscovering French Film, Part II—July 25, 12 noon: "Les Grandes Illusions: 1939-41" by Armand Panigel, in French, Eng. titles; 2:30 p.m.: "Monsieur Coccinelle" (1938) by Dominique Bernard-Deschamps, in French; 6 p.m.: "Vénus Aveugle" (1941) by Abel Gance, in French. July 26, 12 noon: "Les Grandes Illusions"; 2:30 p.m.: "La Fille du Puisatier" (1940) by Marcel Pagnol, in French, Eng. subtitles; 6 p.m.: "L'Homme de Londres" (1943) by Henri Decoin, in French. July 28, 12 noon: "Les Grandes Illusions"; 2:30 p.m.: "Les Visiteurs du Soir" (1942) by Marcel Carné, in French, Eng. subtitles; 6 p.m.: "Le Capitaine Fracasse" (1943) by Gance, in French. July 29, 12 noon: "Les Grandes Illusions"; 2:30 p.m.: "L'Eternel Retour" (1943) by Jean Delannoy, in French, Eng. subtitles; 6 p.m.: "La Main du Diable" (1943) by Maurice Tourneur, in French, Eng. subtitles. July 30, 2:30 p.m.: "L'Assassin Habite a 21" (1942) by Henri-Georges Clouzot; 5 p.m.: "Les Inconnus dans la Maison" (1942) by Decoin, in French, Eng. subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. July 25, 8 p.m.: "Eraserhead" (1977) by David Lynch. July 26, 8 p.m.: "Ashram" (1980) by Wolfgang Dobrowolny, in German, Eng. subtitles. July 27, 8, 10:15 p.m.: "Day for Night" (1972) by Francois Truffaut, in French, Eng. subtitles. July 28-30, 8 p.m.: "The Nadine Gordimer Stories" (1983), films from South Africa; "City Lovers" by Barney Simon, "Praise" by Richard Green, "A Chip of Glass Ruby" by Ross Devenish.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Tues.-Sun. 5:20, 7, 8:40, 10:20 p.m. (and 3:40 p.m., Fri-Sun.): "Neige" (1982) by Juliet Berto, Jean-Henri Roger, about street life in Paris' Pigalle district. Free Public Service Program—Fri.-Sun., 2 p.m.: "Resurgence: The Movement for Equality Vs. the Ku Klux Klan." (1981) by Pamela Yates, Tom Sigel.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. July 30, 2 p.m.: "The Gold Rush" (1925) by Charlie Chaplin.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. July 28-30, 8 p.m., 12 midnight: "D.O.A." (1981) by Lech Kowalski; 10 p.m.: "M" (1931) by Fritz Lang, with Peter Lorre. July 31, 6, 10 p.m.: "M"; 8 p.m.: "D.O.A."

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $4, seniors and students $2. Daily at 6, 8, 10 p.m.: "From Mao to Mozart: Issac Stern in China" (1981) by Murray Lerner.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. The Comic Art Show Film Series—animated films from the early days to contemporary times. Shown daily, 11:30 p.m., 12:30, 1:30 p.m.. Mon.: Early Animation (Before Mickey). Tue.: The Art of Walt Disney. Wed.: The Fleischer Brothers. Thur.: Cartoons from Warner Bros. and MGM. Fri.: Contemporary Independent Animation.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Class." #2—Thru July 28: "Heartbreaker." Beg. July 29: "Krull."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru July 28: "Porky's II: The Next Day." #2—Thru July 28: "Staying Alive."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Snow White and the Seven Dwarfs." #2—"Jaws 3-D."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—"Class." #4—Thru July 28: "Flashdance." Beg. July 29: "National Lampoon's Vacation."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru July 28: "Heartbreaker." Beg. July 29: "Krull."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Superman III." #2—"Trading Places."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Staying Alive." #2—"Flashdance"; "Some Kind of Hero." #3—"Class." #4—"Trading Places."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Staying Alive."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Snow White and the Seven Dwarfs." #2—"Jaws 3-D." #3—"Staying Alive."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru July 28: "Now and Forever"; "Flying Masters of Kung Fu." Beg. July 29: "Krull." #2—"Octopussy." #3—"Return of the Jedi." #4—"Hot and Bothered."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Jaws 3-D." #2—Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation." #3—"Snow White and the Seven Dwarfs."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—"WarGames." #4—Thru July 28: "Heartbreaker." Beg. July 29: "Private School." #5—Thru July 28: "Screwballs"; "Now and Forever." Beg. July 29: "National Lampoon's Vacation."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Class." #2—"Flashdance."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Return of the Jedi." #2—Thru July 28: "Heartbreaker." Beg. July 29: "Private School."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru July 28: "Porky's II: The Next Day." Beg. July 29: "Private School."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Trading Places." #2—"Staying Alive."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Jaws 3-D." #2—Thru July 28: "Octopussy." Beg. July 29: "National Lampoon's Vacation." #3—Thru July 28: "Flashdance." Beg. July 29: "Blue Skys Again." #4—"Class."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Snow White and the Seven Dwarfs."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29 (tent.): "National Lampoon's Vacation." #2—"Jaws 3-D." #3—"Class." #4—Thru July 28: "Trading Places." Beg. July 29: "Private School."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Class." #2—Thru July 28: "48 Hrs."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru July 28: "Snow White and the Seven Dwarfs." #2—Thru July 28: "Jaws 3-D." #3—Thru July 28: "Return of the Jedi."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru July 28: "Snow White and the Seven Dwarfs." #2—Thru July 28: "WarGames."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Porky's II: The Next Day." #2—"Jaws 3-D." #3—"Trading Places." #4—"Staying Alive."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Hot and Bothered."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru July 28: "Flashdance." Beg. July 29: "Private School."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Trading Places." #2—"Staying Alive."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Superman III." **SOUTH**—"Octopussy."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "Stroker Ace"; "Sting II."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "Angelo, My Love."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Jaws 3-D."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"WarGames." #2—"Twilight Zone—The Movie." #3—"Return of the Jedi." #4—"Staying Alive."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru July 28: "Snow White and the Seven Dwarfs."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Class." #2—Thru July 28: "Baby, It's You." Beg. July 29: "Krull."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Staying Alive." #2—"Jaws 3-D." #3—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Class." #2—"Snow White and the Seven Dwarfs."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Staying Alive." #2—"Trading Places."

304. **NEW DORP—LANE—** 351-2110. "Snow White and the Seven Dwarfs."

305. **NEW DORP—RAE—** 979-0444. #1—"WarGames." #2—"Twilight Zone—The Movie."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—"Jaws 3-D."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—Thru July 28: "Reds." Beg. July 29: "National Lampoon's Vacation." #2—Thru July 28: "Superman III." Beg. July 29: "Private School."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Octopussy."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Class." #2—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "National Lampoon's Vacation." #3—"Octopussy." #4—"Porky's II: The Next Day."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Staying Alive." #2—"Flashdance."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Snow White and the Seven Dwarfs." #2—"Return of the Jedi." #3—"Octopussy." #4—Thru July 28: "Superman III." Beg. July 29: "Blue Skys Again."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru July 28: "Heartbreaker"; "Kill or Be Killed." Beg. July 29: "Gandhi."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway.** 423-7200. #1—"WarGames." #2—"Jaws 3-D." #3—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School." #4—"Class." #5—"Reds." #6—"Twilight Zone—The Movie." #7—"Porky's II: The Next Day."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Staying Alive." #2—"Trading Places."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru July 28: "Heartbreaker." Beg. July 29: "Krull." #2—"Staying Alive."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi." #2—"Trading Places." #3—"Twilight Zone—The Movie."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"WarGames." #2—Thru July 28: "Superman III." Beg. July 29: "Krull." #3—"Staying Alive."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Class." #2—"Jaws 3-D." #3—"Porky's II: The Next Day." #4—Thru July 28: "Heartbreaker." Beg. July 29: "Private School."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru July 28: "WarGames." #2—"Class."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. "Angelo, My Love."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Octopussy." #2—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "Blue Skys Again."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Class."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Return of the Jedi." #2—Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation." #3—"Jaws 3-D." #4—Thru July 28: "Porky's II: The Next Day." Beg. July 29: "Private School."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—Thru July 28: "Angelo, My Love." Beg. July 29: "Private School." #2—"Return of the Jedi." #3—"Snow White and the Seven Dwarfs." #4—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "Blue Skys Again." #5—"Jaws 3-D."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Octopussy." #2—"Trading Places."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru July 28: "Snow White and the Seven Dwarfs."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Staying Alive." #2—"Trading Places." #3—"Class."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "Jaws 3-D."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru July 28: "Octopussy." #2—"Return of the Jedi." #3—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru July 38 (tent.): "Stroker Ace"; "Doctor Detroit." Beg. July 29: "Twilight Zone—The Movie"; "High Road to China."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru July 28: "Stroker Ace."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru July 28: "Screwballs"; "Airplane II: The Sequel."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru July 28: "Flashdance." Beg. July 29: "National Lampoon's Vacation." #2—"Jaws 3-D."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru July 28: "Psycho II"; "An American Werewolf in London."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru July 28: "Flashdance." #2—Thru July 28: "Class."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Class." #2—Thru July 28: "WarGames."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru July 28: "Porky's II: The Next Day." #2—Thru July 28: "Trading Places."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru July 28: "Stroker Ace"; "Screwballs."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—Thru July 28: "Raiders of the Lost Ark." Beg. July 29: "Krull." #2—"Class."

501. BALDWIN—RKO— 223-9230. "WarGames."

502. BELLEROSE—RKO— 775-1351. Thru July 26: "Blue Thunder." Beg. July 27: "Psycho II."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—"Screwballs." #2—"Stroker Ace."

511. EAST MEADOW—FLICK— 794-8008. #1—"Snow White and the Seven Dwarfs." #2—Thru July 28: "Stroker Ace."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Return of the Jedi." #2—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "Private School." #3—Thru July 28: "Now and Forever." Beg. July 29: "Blue Skys Again." #4—"Jaws 3-D."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru July 28: "Stroker Ace." Beg. July 29: "Twilight Zone—The Movie." #2—Thru July 28: "Gandhi." Beg. July 29: "Now and Forever."

516. FARMINGDALE—RKO— 249-0122. "Stroker Ace."

517. FLORAL PARK—RKO FLORAL— 352-2280. "Return of the Jedi."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Jaws 3-D." #2—"Octopussy."

519. GARDEN CITY—RKO ROOSEVELT FIELD— 741-4007. #1—"Trading Places." #2—"Superman III." #3—"Return of the Jedi."

521. GARDEN CITY PARK—RKO PARK EAST— 741-8484. "Staying Alive."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation."

524. HEWLETT—RKO— 791-6768. Thru July 26: "Blue Thunder." Beg. July 27: "Psycho II."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "Private School." #2—"Snow White and the Seven Dwarfs."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Jaws 3-D." **SOUTH**—"Return of the Jedi."

529. LAWRENCE—RKO— 371-0203. #1—"Twilight Zone—The Movie." #2—"Class." #3—"Trading Places."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru July 28: "The Survivors"; "Tootsie." Beg. July 29: "Twilight Zone—The Movie." #2—Thru July 28 (tent.): "Stroker Ace." Beg. July 29 (tent.): "Porky's II: The Next Day."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Staying Alive." #2—"Class." #3—"Porky's II: The Next Day." #4—"WarGames." #5—"Trading Places." #6—"Flashdance."

532. LONG BEACH—LIDO— 432-0056. Thru July 28: "Screwballs"; "Don't Go in the Woods." Beg. July 29: "Breathless (1983)"; "Deathwish II."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Jaws 3-D." #2—"Class." #3—"Flashdance." #4—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

534. LYNBROOK—STUDIO ONE— 599-1444. "Reds."

535. MALVERNE—TWIN— 599-6966. #1—"Angelo, My Love." #2—Thru July 28: "The Survivors." Beg. July 29: "Twilight Zone—The Movie."

536. MANHASSET—MANHASSET— 627-7887. #1—Thru July 28: "Baby, It's You." Beg. July 29: "Private School." #2—"Octopussy." #3—Thru July 28: "Reds." Beg. July 29: "Blue Skys Again."

537. MANHASSET—RKO CINEMA— 627-1300. "Staying Alive."

540. MASSAPEQUA—PEQUA— 799-6464. "Return of the Jedi."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Snow White and the Seven Dwarfs." #2—"Trading Places." #3—Thru July 28: "Octopussy." Beg. July 29: "Private School." #4—Thru July 28: "Superman III." Beg. July 29: "Krull." #5—Thru July 28: "Flashdance." Beg. July 29: "National Lampoon's Vacation." #6—"Staying Alive." #7—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "Blue Skys Again."

542. MERRICK—GABLES— 546-0734. Thru July 28: "Psycho II." Beg. July 29 (tent.): "Twilight Zone—The Movie."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Class."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "WarGames."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru July 28: "Stroker Ace." #2—Thru July 28: "The Survivors."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru July 28: "Reds." Beg. July 29: "Twilight Zone—The Movie."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru July 28: "Blue Thunder." Beg. July 29: "Twilight Zone—The Movie." #2—Thru July 28: "Stroker Ace." Beg. July 29: "Twilight Zone—The Movie."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru July 26: "Blue Thunder." Beg. July 27: "Psycho II."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"WarGames." #2—"Staying Alive."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School." #2—"Class." #3—"WarGames."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru July 28: "Stroker Ace." Beg. July 29: "Twilight Zone—The Movie."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Superman III."

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558. **ROCKVILLE CENTRE–RKO TWIN–** 678-3121. #1–"Return of the Jedi." #2–"Porky's II: The Next Day."

559. **ROSLYN–ROSLYN–** 621-8488. #1–"Flashdance." #2–Thru July 28: "Angelo, My Love." Beg. July 29: "Krull."

561. **SYOSSET–SYOSSET–** 921-5810. Thru July 28: "Superman III." Beg. July 29 (tent.): "National Lampoon's Vacation."

562. **SYOSSET–UA CINEMA 150–** 364-0700. Thru July 28: "Octopussy." Beg. July 29: "Empire Strikes Back"; "Star Wars."

566. **VALLEY STREAM–RKO GREEN ACRES–** 561-2100. "WarGames."

567. **VALLEY STREAM–SUNRISE–** 825-5700. #1–Thru July 28: "Superman III." #2–Thru July 28: "Trading Places." #3–Thru July 28: "Staying Alive." #4–Thru July 28: "Flashdance." #5–Thru July 28: "Jaws 3-D." #6–Thru July 28: "Return of the Jedi." #7–Thru July 28: "Twilight Zone–The Movie." #8–Thru July 28: "Reds." #9–Thru July 28: "Snow White and the Seven Dwarfs." #10–Thru July 28: "Octopussy." #11–Thru July 28: "Porky's II: The Next Day."

570. **WANTAGH–CINEMA WANTAGH–** 221-7784. #1–"WarGames." #2–"Class."

571. **WANTAGH–RKO–** 781-6969. "Jaws 3-D."

573. **WESTBURY–DRIVE-IN–** 334-3400. #1–Thru July 28: "Jaws 3-D." Beg. July 29: "Private School." #2–"Staying Alive." #3–"Return of the Jedi."

574. **WESTBURY–WESTBURY–** 333-1911. #1–"Tender Mercies." #2–"Flashdance."

Suffolk County

600. **AMITYVILLE–RKO–** 264-7789. #1–"Reds." #2–"WarGames."

601. **BABYLON–BABYLON–** 669-3399. Thru July 28: "Octopussy." Beg. July 29: "Private School."

602. **BABYLON–RKO–** 669-0700. #1–Thru July 28: "Heartbreaker." Beg. July 29: "Krull." #2–"Return of the Jedi."

603. **BABYLON–SOUTH BAY–** 587-7676. #1–Thru July 28: "WarGames." #2–Thru July 28: "Trading Places." #3–Thru July 28: "Flashdance."

604. **BAY SHORE–CINEMA–** 665-1722. "Jaws 3-D."

606. **BAY SHORE–LOEWS SOUTH SHORE MALL–** 666-4000. #1–"Superman III." #2–"Staying Alive."

608. **BAY SHORE–SUNRISE DRIVE-IN–** 665-1111. #1–"Return of the Jedi"; "Max Dugan Returns." #2–Thru July 28: "Snow White and the Seven Dwarfs"; "Tex." Beg. July 29: "Private School"; "Fast Times at Ridgemont High."

609. **BRENTWOOD–BRENTWOOD–** 273-3900. Thru July 28: "Stroker Ace." Beg. July 29: "Twilight Zone–The Movie."

610. **BRIDGEHAMPTON–HAMPTONS DRIVE-IN–** 537-0770. Thru July 28: "Porky's II: The Next Day"; "Young Doctors in Love." Beg. July 29: "Superman III"; "Best Friends."

612. **CENTER MORICHES–CENTER–** 878-2100. "Snow White and the Seven Dwarfs."

615. **COMMACK–DRIVE-IN–** 499-2900. Thru July 28: "Jaws 3-D"; "Nighthawks." Beg. July 29: "National Lampoon's Vacation"; "Night Shift."

616. **COMMACK–MAYFAIR–** 543-0707. "Staying Alive."

617. **COMMACK–RKO–** 499-4545. #1–"Return of the Jedi." #2–Thru July 28: "Now and Forever"; "Heartbreaker." Beg. July 29: "Krull."

618. **COPIAGUE–JOHNNY ALL-WEATHER DRIVE-IN–** 842-4258. Thru July 28: "Staying Alive"; "48 Hrs." Beg. July 29: "Krull."

619. **CORAM–CORAM–** 698-7200. "Blue Thunder."

620. **CORAM–DRIVE-IN–** 732-6200. "Return of the Jedi"; "Max Dugan Returns."

621. **CORAM–PINE–** 698-6442. #1–"WarGames." #2–"Snow White and the Seven Dwarfs."

622. **DEER PARK–DEER PARK–** 667-2440. Thru July 28: "Stroker Ace." Beg. July 29: "Twilight Zone–The Movie."

625. **EAST HAMPTON–CINEMAS–** 324-0448. #1–Tent.: "Flashdance." #2–"Staying Alive." #3–"Return of the Jedi." #4–"Jaws 3-D." #5–"Class."

626. **EAST NORTHPORT–LARKFIELD–** 261-0043. Thru July 28: "WarGames."

627. **EAST SETAUKET–RKO FOX–** 473-2400. "Return of the Jedi."

628. **ELWOOD–ELWOOD–** 499-7800. #1–"Trading Places." #2–"Superman III."

629. **FARMINGVILLE–COLLEGE PLAZA–** 698-2200. #1–"Class." #2–Thru July 28: "Superman III." Beg. July 29: "Private School."

630. **GREENPORT–GREENPORT–** 477-0500. Thru July 28: "Superman III." Beg. July 29: "Psycho II."

631. **HAUPPAUGE–HAUPPAUGE–** 265-1814. "WarGames."

632. **HUNTINGTON–RKO SHORE–** 421-5200. #1–"Return of the Jedi." #2–"Jaws 3-D." #3–"WarGames." #4–"Staying Alive."

633. **HUNTINGTON–RKO WHITMAN–** 423-1300. "Twilight Zone–The Movie."

634. **HUNTINGTON–RKO YORK–** 421-3911. Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Krull."

635. **ISLIP–ISLIP–** 581-5200. #1–Thru July 28: "Class." #2–Thru July 28: "Snow White and the Seven Dwarfs." #3–Thru July 28: "WarGames."

636. **KINGS PARK–KINGS PARK–** 269-4422. Thru July 28: "Class."

637. **LAKE GROVE–RKO SMITH HAVEN MALL–** 724-9550. "Octopussy."

638. **LAKE RONKONKOMA–LAKESIDE–** 981-7100. Thru July 28: "Stroker Ace."

639. **LINDENHURST–LINDENHURST–** 888-5400. Thru July 28: "Stroker Ace"; "The Best Little Whorehouse in Texas." Beg. July 29: "Twilight Zone–The Movie."

640. **MATTITUCK–MATTITUCK–** 298-4405. #1–Thru July 28: "Superman III." #2–Thru July 28: "Twilight Zone–The Movie." #3–Thru July 28: "WarGames."

641. **MONTAUK–THE MOVIES–** 668-2393. July 25: "Blue Thunder." July 26-27: "Diva." July 28-29: "High Road to China." July 30-31: "48 Hrs."

642. **NESCONSET–SMITHTOWN ALL-WEATHER INDOOR–** 265-8118. Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation." **OUTDOOR–**Thru July 28: "Class"; "Summer Lovers." Beg. July 29: "Private School"; "Fast Times at Ridgemont High."

643. **NORTH BABYLON–NORTH BABYLON–** 667-2495. #1–"Class." #2–"Snow White and the Seven Dwarfs."

644. **NORTHPORT–NORTHPORT–** 261-8600. Thru July 28: "Stroker Ace"; "The Best Little Whorehouse in Texas." Beg. July 29: "Twilight Zone–The Movie."

645. **OAKDALE–OAKDALE–** 589-8118. Thru July 28: "Stroker Ace." Beg. July 29: "Porky's II: The Next Day."

646. **OCEAN BEACH–COMMUNITY–** 583-5184. July 25-26: "The Hunger"; "Timerider."July 27-28: "Psycho II." July 29-30: "Blue Thunder." July 31: "The Station Master's Wife."

648. **PATCHOGUE–PATCHOGUE–** 475-0601. #1–"Snow White and the Seven Dwarfs." #2–"Staying Alive." #3–"WarGames."

649. **PATCHOGUE–RKO PLAZA–** 475-5225. #1–Thru July 28: "Now and Forever"; "Heartbreaker." Beg. July 29: "Krull." #2–"Jaws 3-D."

650. **PATCHOGUE–SUNRISE ALL-WEATHER INDOOR–** 363-7200. "Return of the Jedi." **OUTDOOR–**Thru July 28: "Superman III"; "High Road to China." Beg. July 29: "Class"; "Summer Lovers."

651. **PATCHOGUE–SUNWAVE–** 475-7766. #1–Thru July 28: "Octopussy." Beg. July 29: "National Lampoon's Vacation." #2–"Trading Places."

653. **PORT JEFFERSON–MINI EAST–** 928-6555. #1–"Jaws 3-D." #2–"Class."

654. **PORT JEFFERSON STATION–RKO BROOKHAVEN–** 473-1200. Thru July 26: "Blue Thunder." Beg. July 27: "Psycho II."

655. **RIVERHEAD–SUFFOLK–** 727-3133. Thru July 28: "Porky's II: The Next Day."

656. **ROCKY POINT–DRIVE-IN–** 744-8900. Thru July 28: "Snow White and the Seven Dwarfs"; "Tex." Beg. July 29: "Jaws 3-D"; "Nighthawks."

657. **SAG HARBOR–SAG HARBOR–** 725-0010. Thru July 28: "Heads or Tails." Beg. July 29: "Angelo, My Love."

658. **SAYVILLE–SAYVILLE–** 589-0232. #1–Thru July 28: "Flashdance." #2–Thru July 28: "Class." #3–Thru July 28: "Superman III."

659. **SHIRLEY–DRIVE-IN–** 281-5444. Thru July 28: "Jaws 3-D"; "Nighthawks." Beg. July 29: "National Lampoon's Vacation"; "Night Shift."

662. **SMITHTOWN–SMITHTOWN–** 265-1551. "Jaws 3-D."

663. **SOUTHAMPTON–SOUTHAMPTON–** 283-1300. #1–"WarGames." #2–Thru July 28: "Twilight Zone–The Movie." Beg. July 29: (tent.): "National Lampoon's Vacation." #3–Thru July 28: "Octopussy." Beg. July 29: "Krull."

664. **STONY BROOK–LOEWS–** 751-2300. #1–"Staying Alive." #2–"Trading Places." #3–"Flashdance."

666. **WEST ISLIP–TWIN–** 669-2626. #1–Thru July 28: "Psycho II." Beg. July 29: "Porky's II: The Next Day." #2–Thru July 28: "Stroker Ace." Beg. July 29: "Twilight Zone–The Movie."

667. **WESTHAMPTON–HAMPTON ARTS–** 288-2600. Thru July 28: "Trading Places."

668. **WESTHAMPTON–WESTHAMPTON–** 288-1500. Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE–** 234-7300. #1–"Jaws 3-D." #2–Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29 (tent.): "Krull."

701. **BEDFORD VILLAGE–CINEMA 22–** 234-9577. "Trading Places."

702. **BRONXVILLE–BRONXVILLE–** 961-4030. #1–"Snow White and the Seven Dwarfs." #2–Thru July 28: "Twilight Zone–The Movie." Beg. July 29: "Private School." #3–"Porky's II: The Next Day."

703. **CROSS RIVER–CINEMA–** 763-8811. Thru July 28: "The Survivors."

705. **GREENBURGH–CINEMA 100–** 946-4680. #1–"Jaws 3-D." #2–"Snow White and the Seven Dwarfs."

707. **HARRISON–SILVER SCREEN CINEMA.–** 835-2961. July 25-26: "Fitzcarraldo." July 27-29: "My Dinner With Andre." July 30-31: "Starstruck."

708. **HARTSDALE–CINEMA–** 428-2200. #1–"Class." #2–Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation." #3–"Trading Places." #4–"WarGames."

709. **LARCHMONT–PLAYHOUSE–** 834-3001. "WarGames."

710. **MAMARONECK–PLAYHOUSE–** 698-2200. #1–"Jaws 3-D." #2–Thru July 28: "Octopussy." Beg. July 29: "National Lampoon's Vacation." #3–"Class." #4–"Staying Alive."

711. **MOUNT KISCO–MOUNT KISCO–** 666-6900. #1–"Class." #2–"Staying Alive."

712. **MOUNT VERNON–PARKWAY–** 664-3311. Thru July 28: "Angelo, My Love." Beg. July 29 (tent.): "Flashdance."

713. **NEW ROCHELLE–LOEWS–** 632-1700. #1–"Staying Alive." #2–"Heartbreaker."

714. **NEW ROCHELLE–RKO PROCTORS–** 632-1100. #1–"Jaws 3-D." #2–"Superman III." #3–"Return of the Jedi." #4–"Flashdance." #5–"Trading Places."

715. **NEW ROCHELLE–TOWN–** 632-4000. "Octopussy."

716. **OSSINING–ARCADIAN–** 941-5200. #1–"Staying Alive." #2–Thru July 28: "Octopussy." Beg. July 29: "Krull."

717. **PEEKSKILL–BEACH–** 737-6262. #1–Thru July 28: "Octopussy." #2–Thru July 28: "Heartbreaker." #3–Thru July 28: "Jaws 3-D." #4–Thru July 28: "Snow White and the Seven Dwarfs."

719. **PEEKSKILL–WESTCHESTER MALL–** 528-8822. #1–"Return of the Jedi." #2–Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation." #3–"Trading Places." #4–"Staying Alive."

720. **PELHAM–PICTURE HOUSE–** 738-3160. Thru July 28: "Stroker Ace."

722. **RYE–RYE RIDGE–** 939-8177. #1–"Snow White and the Seven Dwarfs." #2–"Trading Places."

723. **SCARSDALE–FINE ARTS–** 723-6699. "L'Etoile du Nord."

724. **SCARSDALE–PLAZA–** 725-0078. Thru July 28: "Baby, It's You." Beg. July 29: "Flashdance."

726. **WHITE PLAINS–COLONY–** 948-8828. Thru July 28: "Stroker Ace."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Staying Alive." #2—Thru July 28: "Flashdance." Beg. July 29: "Krull."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Return of the Jedi."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Return of the Jedi." #2—"Octopussy."

731. **YONKERS—KENT—** 237-3440. Thru July 28: "Porky's II: The Next Day"; "Class Reunion." Beg. July 29: "Twilight Zone—The Movie"; "High Road to China."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Trading Places." #2—"Jaws 3-D." #3—Thru July 28: "Flashdance." Beg. July 29: "National Lampoon's Vacation." #4—"WarGames."

733. **YONKERS—PARK HILL—** 969-4477. #1—Thru July 28: "Class." #2—Thru July 28: "Flashdance." #3—Thru July 28: "Heartbreaker."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Class." #2—Thru July 28: "WarGames."

Rockland County

740. **BLAUVELT—NYACK DRIVE-IN—** 358-1844. Thru July 28: "Flashdance"; "Some Kind of Hero." Beg. July 29 (tent.): "Private School."

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "Staying Alive"; "An Officer and a Gentleman."

744. **NANUET—ROUTE 59—** 623-3355. Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Jaws 3-D." #2—"Staying Alive." #3—"WarGames." #4—"Octopussy." #5—"Flashdance."

746. **NEW CITY—TOWN—** 634-5100. #1—"Staying Alive." #2—"Trading Places."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Jaws 3-D." #2—Thru July 28: "Porky's II: The Next Day." Beg. July 29: "National Lampoon's Vacation."

748. **NYACK—CINEMA EAST—** 358-6631. "Reds."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Tent.: "Jaws 3-D"; "Nighthawks."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Trading Places."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Porky's II: The Next Day."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Class."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Flashdance."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Snow White and the Seven Dwarfs."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Jaws 3-D." #2—"Flashdance."

774. **DANBURY—CINE—** 743-2200. #1—"Staying Alive." #2—"Trading Places." #3—"WarGames."

775. **DANBURY—CINEMA—** 748-2923. #1—"Return of the Jedi." #2—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Krull."

777. **DANBURY—PALACE—** 748-7496. #1—"Octopussy." #2—"Class." #3—"Heartbreaker."

778. **DARIEN—PLAYHOUSE—** 655-0100. "WarGames."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Jaws 3-D." #2—"Snow White and the Seven Dwarfs."

780. **FAIRFIELD—COUNTY—** 334-1411. "Staying Alive."

781. **GREENWICH—CINEMA—** 869-6030. "Jaws 3-D."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Staying Alive." #2—"WarGames." #3—"Querelle."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Return of the Jedi."

784. **NORWALK—CINEMA—** 838-4504. #1—"Jaws 3-D." #2—"Class."

785. **NORWALK—NORWALK—** 866-3010. "Octopussy."

788. **SOUTH NORWALK—SONO—** 866-9202. July 25-26: "Starstruck." July 27-28: "Acid Rain"; "If You Love This Planet"; "Acid From Heaven. "July 29-31: "Sophie's Choice."

789. **SPRINGDALE—STATE—** 325-0250. Thru July 28: "48 Hrs." Beg. July 29: "Octopussy."

790. **STAMFORD—AVON—** 324-9205. #1—"Octopussy." #2—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Krull."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Trading Places." #2—"Superman III." #3—"Flashdance."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Return of the Jedi." #2—"Class."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Octopussy." #2—"WarGames." #3—"Superman III."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Return of the Jedi." #2—"Staying Alive." #3—227-9619. "Flashdance." #4—226-6666. "WarGames."

796. **WESTPORT—POST—** 227-0500. "Trading Places."

798. **WILTON—CINEMA—** 762-5678. "Snow White and the Seven Dwarfs."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Jaws 3-D." #2—Thru July 28: "Flashdance." #3—"Return of the Jedi."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru July 28: "Octopussy." #2—"Return of the Jedi."

805. **JERSEY CITY—STATE—** 653-5200. #1—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School." #2—"Jaws 3-D." #3—Thru July 28: "Porky's: The Next Day"; "Screwballs." Beg. July 29 (tent.): "National Lampoon's Vacation."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Trading Places." #2—"Porky's II: The Next Day." #3—"Jaws 3-D." #4—"Class."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Staying Alive." #2—"Octopussy." #3—"Superman III." #4—"WarGames." #5—"Snow White and the Seven Dwarfs." #6—"Flashdance."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru July 28: "Stroker Ace"; "Bad Boys." Beg. July 29: "Twilight Zone—The Movie"; "Blade Runner."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru July 28: "Psycho II." Beg. July 29: "Krull."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Trading Places." #2—"Superman III."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Snow White and the Seven Dwarfs."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "Jaws 3-D."

817. **LIVINGSTON—COLONY—** 992-0800. Thru July 29: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Class."

819. **MILLBURN—RKO—** 376-0800. #1—"Octopussy." #2—"WarGames."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Jaws 3-D." #2—"Class." #3—"Diva."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "Blue Skys Again." #2—Thru July 28: "Porky's II: The Next Day." Beg. July 29: "Private School." #3—"Flashdance."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru July 28: "Snow White and the Seven Dwarfs." #2—Thru July 28: "Porky's II: The Next Day." #3—Thru July 28: "WarGames."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Staying Alive."

828. **VERONA—VERONA—** 239-0880. "WarGames."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Return of the Jedi." #2—"Staying Alive." #3—"Trading Places."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru July 28: "48 Hrs."

841. **CRANFORD—RKO—** 276-9120. #1—"Class." #2—"Snow White and the Seven Dwarfs."

842. **ELIZABETH—ELMORA—** 352-3483. Thru July 28: "Psycho II"; "Bad Boys." Beg. July 29: "Twilight Zone—the Movie."

846. **LINDEN—TWIN—** 925-9787. #1—"Jaws 3-D." #2—"Class."

848. **ROSELLE PARK—PARK—** 245-0358. "Gandhi."

849. **SUMMIT—STRAND—** 273-3900. "Snow White and the Seven Dwarfs."

851. **UNION—FIVE POINTS—** 964-3466. Thru July 28: "Psycho II." Beg. July 29: "National Lampoon's Vacation."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Angelo, My Love."

854. **UNION—RKO—** 686-4373. #1—Thru July 28: "Staying Alive." Beg. July 29: "Krull." #2—"Trading Places."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"WarGames." #2—"Jaws 3-D." #3—Thru July 29: "Reds." Beg. July 29: "Private School."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru July 28: "Flashdance." #2—Thru July 28: "Twilight Zone—The Movie."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru July 28: "WarGames." Beg. July 29 (tent.): "Snow White and the Seven Dwarfs."

861. **CLOSTER—CLOSTER—** 768-8800. "Octopussy."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Staying Alive." #2—"Trading Places." #3—"Jaws 3-D." #4—"Class."

863. **EMERSON—TOWN—** 261-1000. "WarGames."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Jaws 3-D." #2—Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Flashdance." #2—"Snow White and the Seven Dwarfs."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation." #2—"Octopussy."

868. **FORT LEE—SHARON—** 224-0202. "Return of the Jedi."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru July 28: "Superman III." Beg. July 29: "National Lampoon's Vacation." #2—Thru July 28: "Octopussy." Beg. July 29: "Krull."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru July 28: "Stroker Ace." #2—Thru July 28: "Angelo, My Love."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "Private School."

876. **PARAMUS—CINEMA 35—** 845-5070. "Jaws 3-D."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru July 28: "Porky's II: The Next Day"; "Canonball Run."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Staying Alive." #2—"Return of the Jedi." #3—"Trading Places." #4—"Octopussy." #5—"Staying Alive." #6—Thru July 28: "Twilight Zone—The Movie." Beg. July 29: "Krull." #7—"Class."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Superman III." #2—"WarGames."

880. **RAMSEY—CINEMA—** 825-2090. Thru July 28: "Snow White and the Seven Dwarfs."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru July 28: "Raiders of the Lost Ark." Beg. July 29: "Twilight Zone—The Movie."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—Thru July 28: "Trading Places." Beg. July 29: "Krull." #2—"Staying Alive."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—"Snow White and the Seven Dwarfs." #2—Thru July 28: "Stroker Ace." Beg. July 29 (tent.): "Twilight Zone—The Movie."

886. **TENAFLY—BERGEN—** 567-0004. Thru July 28: "Local Hero."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Jaws 3-D."

889. **WESTWOOD—PASCACK—** 664-3200. Thru July 28: "Snow White and the Seven Dwarfs." Beg. July 29: "National Lampoon's Vacation."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. 76, 86, 232, 416, 422, 535, 559, 657, 712, 852, 874

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. 236, 536, 724

BLUE SKYS AGAIN—(1hr. 40m., '83) About a young woman who wants to play pro-baseball. Dir. Richard Michaels, with Harry Hamlin, Mimi Rogers. PG. 44, 206, 403, 418, 422, 512, 536, 541, 822

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. 38, 502, 524, 549, 551, 619, 641, 646, 654

CLASS—(1hr. 40m., '83) A boy's best friend turns out to be his best friend's mom. Dir. Lewis John Carlin. With Jacqueline Bisset, Rob Lowe. R. 6, 36, 72, 93, 103, 109, 112, 202, 206, 210, 211, 236, 300, 401, 407, 413, 414, 419, 426, 447, 448, 500, 529, 531, 533, 545, 554, 570, 625, 629, 635, 636, 642, 643, 650, 653, 658, 708, 710, 711, 733, 735, 754, 777, 784, 792, 806, 818, 821, 841, 846, 862, 878

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 16, 641, 821

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. 62

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. 61, 62

★ **FIRST TIME, THE**—(1hr. 35m., '83) This slapstick sex comedy is the archtypal young-man's debut movie. The hero, Charlie (Tim Choate) is a shy teenager from an overprotective Jewish family who enrolls at the hysterically progressive Blossom College (i.e., Sarah Lawrence), where the ratio of women to men is eight to one, and where sex is not only tolerated but celebrated with brass bands. But Charlie strikes out with the girls, and in his film class the pretentious sycophants among the students receive praise for their work from the avant-garde professor while Charlie's neat little parodies of monster movies are scorned as trash. The movie is the story of Charlie's dreamlike triumph over all his tormenters. A protégé of Brian De Palma's, the director, Charlie Loventhal, shares De Palma's exuberant silliness, his mockery, his fondness for film parodies and nonsense. The likably nutty performers include Wallace Shawn as the professor, Marshall Efron as a rather too helpful guidance counselor, and Wendy Jo Sperber as an over-eager student vamp with ruby lips. R. 90

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. 35, 38, 50, 60, 109, 112, 202, 206, 221, 402, 439, 447, 531, 533, 541, 559, 567, 574, 603, 625, 658, 664, 712, 714, 724, 727, 732, 733, 740, 745, 755, 773, 791, 795, 800, 807, 822, 858, 866

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 42, 211, 618, 789, 840

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 9, 44, 57, 92, 406, 513, 848

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. 60

JAWS 3-D—(1hr. 37m., '83) A Great White shark gets through a damaged sea gate which separates a sea-park from the ocean. Dir. Joe Alves, with Dennis Quaid, Bess Armstrong. PG. 16, 41, 70, 82, 97, 105, 109, 114, 117, 201, 206, 210, 212, 215, 233, 237, 306, 407, 413, 420, 422, 427, 439, 512, 518, 523, 528, 533, 567, 571, 573, 604, 615, 625, 632, 649, 653, 656, 659, 662, 700, 705, 710, 714, 717, 732, 745, 747, 750, 773, 779, 781, 784, 800, 805, 806, 814, 821, 846, 857, 862, 864, 876, 888

KRULL—(2hrs. 7m., '83) The story of Prince Colwyn on his search for the key to powers that will defend his planet, which faces annihilation. Dir. Peter Yates, with Ken Marshall, Lysette Anthony. PG. 103, 110, 115, 236, 410, 412, 500, 541, 559, 602, 617, 618, 634, 649, 663, 700, 716, 727, 775, 790, 810, 854, 873, 878, 883

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. 55, 723

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **56**

NATIONAL LAMPOON'S VACATION—(1hr. 40m., '83) The Griswolds drive to California to visit Walley World. Dir. Harold Ramis, with Beverly D'Angelo, Imogene Coca, Randy Quaid. R. **37, 58, 109, 117, 201, 206, 210, 307, 401, 420, 439, 523, 541, 561, 615, 642, 651, 659, 663, 708, 710, 719, 732, 747, 805, 851, 867, 873, 889**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **16, 86**

★**OCTOPUSSY**—(2hrs. 10m., '83) One of the most inventive, insolent, and satisfyingly preposterous of all the Bond movies. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan, "working" again after some years away from the screen, shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little. . . Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **21, 30, 46, 83, 93, 115, 206, 225, 308, 401, 403, 418, 423, 428, 518, 536, 541, 562, 567, 601, 637, 651, 663, 710, 715, 716, 717, 730, 745, 777, 785, 789, 790, 793, 803, 807, 819, 861, 867, 873, 878**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 742**

PAULINE AT THE BEACH—(1hr. 34m., '83) The story of an interesting sixsome, set on a Brittany beach in late summer. Dir. Eric Rohmer, with Arielle Domabsle, Pascal Greggory, Amanda Langlet. R. **86**

PRIVATE SCHOOL—(1hr. 30m., '38) A story of young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. **20, 30, 70, 78, 201, 203, 204, 210, 221, 237, 307, 407, 413, 420, 422, 428, 512, 526, 533, 536, 541, 554, 573, 601, 608, 629, 642, 668, 702, 740, 744, 805, 817, 822, 857, 864, 875**

PSYCHO II—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. With Vera Miles (sister of Janet Leigh in the original) now seeking vengeance against Norman, Meg Tilley as her sympathetic daughter, Dennis Frantz as the greasy manager of the Bates Motel, and Robert Loggia as a shrink. **32, 442, 502, 524, 542, 551, 630, 646, 654, 666, 810, 842, 851**

PUBERTY BLUES—(1hr. 30m., '83) Growing up as a girl in the teen surfer gangs of suburban Sydney. The director, Bruce Beresford, has put his heart in the right place—we need to see the trials of adolescence from a girl's point of view. But Beresford's work is crass in feeling and socially ungenerous. The heroine, Debbie (Nell Schofield) and her friends get involved with working-class boys who turn out to be louts and nothing else. Inadvertantly, the movie turns into a cautionary tale for parents of nice girls. Much heartless and crudely unbelievable sex. It's not a convincing film and not very likable, either. R. **88**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. When Martin II tries to claim some of the family's money, all hell breaks loose, and the movie becomes a comedy of greed and desire, in which truth dissolves into self-interest. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 109, 115, 201, 203, 212, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 540, 558, 567, 573, 602, 608, 617, 620, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 783, 792, 795, 800, 803, 830, 868, 878**

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. **97**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **96, 788**

STAYING ALIVE—(1hr. 29m., '83) Reviewed in this issue. PG. **45, 104, 112, 113, 114, 205, 215, 223, 234, 237, 303, 402, 408, 410, 412, 426, 521, 531, 537, 541, 552, 567, 573, 606, 616, 618, 625, 632, 648, 664, 710, 711, 713, 716, 719, 727, 742, 745, 746, 774, 780, 782, 795, 807, 827, 830, 854, 862, 878, 883**

STING II—(1hr. 43m., '83) Set in 1940 New York, the sequel to the original reveals the con act in new and ironic guises. With Jackie Gleason, Mac Davis, Teri Garr, Karl Malden and Oliver Reed. Dir. Jeremy Paul Kagan. PG. **228**

STROKER ACE—(1hr. 36m., '83) A pathetic excuse for a movie, featuring dumb sex jokes, unexciting car races, and Burt Reynolds smirking, smirking, smirking. With Jim Nabors, Loni Anderson, and Ned Beatty. Directed, sort of, by Hal Needham. PG. **228, 436, 437, 451, 503, 511, 513, 516, 530, 547, 549, 555, 609, 622, 638, 639, 644, 645, 666, 720, 726, 809, 874, 884**

SUPERMAN III—(2hrs. 4m., '83) This time Christopher Reeve goes on a bad Kryptonite trip and exhibits hyperactive, destructive behavior. This was a good idea that was not developed, and isn't enough to redeem a labored, noisy, and tedious movie. Dir. Richard Lester, with Richard Pryor. PG. **22, 32, 58, 83, 92, 111, 117, 225, 307, 403, 412, 420, 439, 519, 523, 541, 557, 561, 567, 606, 610, 628, 629, 630, 640, 642, 650, 658, 708, 714, 719, 791, 793, 807, 811, 867, 873, 879**

SURVIVORS, THE—(1hr. 50m., '83) A comedy about three men who share a common predicament in a world where no one is safe from becoming unemployed. Dir. Michael Ritchie, with Robin Williams, Walter Matthau. R. **32, 530, 535, 547, 703**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **11, 574**

THEY DON'T WEAR BLACK TIE—(2hrs., '83) In Portuguese, Eng. subtitles. A union strike, called in response to overwhelming economic conditions, divides a Brazilian family. Based on the play by Gianfrancesco Guarnieri. Dir. Leon Hirszman. **88**

TIMERIDER—(1hr. 33m., '83) During a motorcycle race in Baja California, a rider is accidentally transmitted back in time 105 years to the old West. With Fred Ward, Belinda Bauer and Peter Coyote. Dir. William Dear. PG. **646**

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **24, 33, 74, 80, 111, 112, 205, 210, 215, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 603, 628, 651, 664, 667, 701, 708, 714, 719, 722, 732, 746, 751, 774, 791, 796, 806, 811, 830, 854, 862, 878, 883**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching as a freaked-out airplane traveler convinced that a gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as if he were actually making a movie, while his American colleagues, choking with reverence for the beloved TV series of their youth, simply blow up TV concepts to the size of the big screen, thereby revealing the puerility of those concepts. John Landis directs a moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something strange and gets it about halfway in a nightmare tale of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. **23, 37, 48, 234, 305, 401, 407, 411, 418, 422, 436, 512, 513, 526, 529, 530, 535, 541, 542, 548, 549, 555, 567, 609, 622, 633, 639, 640, 644, 663, 666, 702, 731, 809, 822, 842, 858, 878, 882, 884**

★**WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **14, 24, 37, 72, 78, 92, 201, 213, 234, 305, 407, 412, 414, 448, 501, 531, 546, 552, 554, 566, 570, 600, 603, 621, 626, 631, 632, 635, 640, 648, 663, 708, 709, 732, 735, 745, 774, 778, 782, 793, 795, 807, 819, 825, 828, 857, 860, 863, 879**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **71**

Revivals

ALICE'S RESTAURANT—(1hr. 50m., '69) A lively, colorful expansion of Arlo Guthrie's satirical hit record about hippie life in New England in the late sixties. It contains some hilarious scenes and some touching ones. Dir. Arthur Penn. **7**

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **96**

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **95**

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. **11**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **4**

BYE BYE BRAZIL—(1hr. 50m., '80) In Portuguese, Eng. subtitles. A sultry, loose-limbed Brazilian comedy, directed by Carlos Diegues, about traveling carnival performers looking for an audience to entertain in half-civilized, half-savage Brazil. The hot-weather relaxation of the picture is pleasing: Things really are different down there. The sensuality is right on the surface and seemingly innocent. Starring Jose Wilker. **2**

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias*, starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. **10**

DONA FLOR AND HER TWO HUSBANDS—(1hr. 46m., '78) In Portuguese, Eng. subtitles. A Brazilian sex farce satirizing conventional attitudes toward women. The widow of a sexually exciting compulsive gambler and womanizer marries a solicitous but dull pharmacist. The deceased "returns." With Sonia Braga and Jose Wilker. Dir. Bruno Barreto. **2**

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. **10, 13**

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*. . . Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **10**

HEALTH—(1hr. 36m., '80) A satirical comedy about an election held at a health food convention in Florida. With Lauren Bacall, Glenda Jackson, Carol Burnett, James Garner and Dick Cavett. Dir. Robert Altman. PG. **7**

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **51**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **13**

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. **39**

L'AVVENTURA—(2hrs. 25m., '60) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film, jeered at at first, then recognized as a landmark in intellectual filmmaking. The problems, real and imaginary, of the leisure class are examined by a Marxist artist. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. The mood is made more poignant by the sumptuous natural and man-made surroundings and masterly performances and photography. With Monica Vitti and Gabriele Ferzetti. **2**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **2**

MADAME ROSA—(1hr. 45m., '78) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart; particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old, and puffy whore. Dir. Moshe Mizrahi. **4**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **96**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **707**

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. **95**

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. **39**

REDS—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion in the period 1915-20. Beatty is John Reed, the journalist-adventurer who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the "free-thinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. With powerful performances by Jack Nicholson, Maureen Stapleton and Gene Hackman, backed up by testimony from real-life survivors of the period. Dir. Beatty. **20, 58, 85, 307, 407, 534, 536, 548, 567, 600, 748, 857**

SLAVE OF LOVE, A—(1hr. 34m., '78) In Russian, Eng. subtitles. It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. The film takes too long to come to a boil, but it is worth the wait. **4**

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Performance length is approximate; phone theater for exact time.

Broadway

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Lily Knight, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, Mark Hamill, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Doug McKeon (taking over for Matthew Broderick thru 7/30), Elizabeth Franz, Peter Michael Goetz, Theresa Diane, J. Patrick Breen, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. (8/1-14, Fisher Stevens takes over the Matthew Broderick role.) Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. (From 8/1, Mon.-Thurs. at 8, Sat. at 2, $20-$33; Wed. at 2, $15-$28; *others remain the same.*) **Neil Simon Theater,** 250 W. 52nd St. (586-6510). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Mon.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); $12-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (246-4600). 2 hrs. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3; $27.50-$40. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MAME—Angela Lansbury recreates the title role in the musical by Jerome Lawrence, Robert E. Lee, Jerry Herman, adapted from Patrick Dennis's novel *Auntie Mame;* directed by John Bowab. With Anne Francine, Jane Connell, Willard Waterman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $24-$40; Fri. & Sat. at 8 $27-$45; Wed. at 2, $15-$30. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs., 45 min. Credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed., Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$45; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 30 min. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with David Garrison and Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Fisher Stevens, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, Ellis Rabb, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Sandy Faison, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. Wed.-Sat. at 8, Sat. at 2; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ● ●

THE CRADLE WILL ROCK—Return engagement of the revival of Marc Blitzstein's satire on the evils of a town run by a corporation; directed by John Houseman; featuring Lisa Banes, James Harper, and Brooks Baldwin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22; thru 9/4. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

DOGS—Musical about nine stray dogs and one human mayor, with lyrics and music by James Stewart Bennet; directed by Charles G. Horne (who co-authored the book). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17; from 7/28. **Perry St. Theater,** 31 Perry St. (255-7190).

AN EVENING WITH QUENTIN CRISP—Observations, anecdotes, and stories from the author of *The Naked Civil Servant* and *How to Become a Virgin* Crisp will also answer questions from the audience. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8; $15; thru 8/7. **Actors' Playhouse,** 100 Seventh Ave. (691-6226).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Lorna Luft, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $22-$24. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Wed., Sat., & Sun. mats at 2; $16-$20; 7/

26-9/4. **Roundabout/Haft Theater,** 227 W. 27th (242-7800).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Geoffrey Sherman. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$22; thru 9/11. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ●

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 9/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. (And M.L. Wilson is the perfect actress to embody this sinisterly sidesplitting heroine.) Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SUNDAY IN THE PARK WITH GEORGE—A new musical with book by James Lapine and music/lyrics by Steven Sondheim, starring Mandy Patimkin, Bernadette Peters, and Christine Baranski. Story centers on the French Impressionist painter George Seurat. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3. **Mainstage at Playwrights Horizon,** 416 W. 42nd (279-4200).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

THAT'S IT, FOLKS!—Mark O'Donnell's farce about the end of the world, directed by Douglas Hughes. Mon.-Thurs. at 8, Fri. at 8 & 10; $9-$11. **Studio Theater,** 416 W. 42nd (279-4200).

TRUE WEST—Richmond Hoxie and Jim Belushi co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

Theater Companies

AMERICAN THEATER OF ACTORS—Anton Chekhov's *Uncle Vanya;* directed by Delos Brown, starring Tom Hewitt and Kevin Spacey. 7/27-30 at 8. $4; **ATA,** 314 W. 54th (864-6143).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a couple battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, John Nesci. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50; thru 8/28. 99 Seventh Ave. So. (924-7100).

HENRY ST. SETTLEMENT REP—Joyce Walker Joseph's *Games,* about a man, his woman, and his music; 7/28, 29, 30, 31 at 7; 8/4-7 at 7; mats. 7/31 & 8/7 at 2; $5. Pearl Cleage's *Hospice,* about a reunion between a mother and daughter; 7/28-31 at 7, 8/4-7; mats. 7/31 & 8/7 at 2; $5. Nubia Kai's *Parting,* depicting a parting scene between a couple; 7/28-31 at 7; 8/4-7 at 9; mats. 7/31, 8/7 at 4. Risë Collins's *Incandescent Tones,* 7/29-31, 8/4-7 at 9; mats. 7/31 & 8/7 at 4. $5. **Theater,** 466 Grand St. (598-0400).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents Kevin Kline in the title role of *Richard III;* directed by Jane Howell; with Marian Seldes, Mark Hammer, Gerry Bammen, Betty Miller, Bruce Davison, Concetta Tomei, David Alan Grier, John Seitz, and an additional cast of 36. Kline moves with tremendous inventiveness and authority, his elocution is exemplary, and his accent is just right: British enough to bring out the beauties of the language, but not the sedulous aping of an Englishness that often sits askew on an American. Tues.-Sun. at 7:30; thru 7/31. Free tickets are distributed at the **Delacorte Theatre** (861-7277) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter park at 81st & Central Park West, or 79th & Fifth.

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and *Habana, Antologia Musical,* in Spanish in repertory; $8-$10; thru August. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $10-$12; thru 7/31. One Sheridan Sq. (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—Shakespeare's *The Merry Wives of Windsor,* directed by Timothy Oman; on tour through neighborhood parks thru 8/7; free; outdoors. Originally set in a 16th century English town, production shifts the locale to late 19th century New Orleans with Falstaff becoming a Civil War captain. 7/27 at 6, O'Donohue Park. 7/28 at 6, Astoria Park. 7/29 at 6, Kissena Park. 7/30 at 5, Cunningham Park. 7/31 at 2, Highland Park—all in Queens. 8/3 at 6, C.S. 61; 8/4 at 6, Co-op City; 8.5 at 6, Botanical Gardens; 8/6 at 6, Van Cortland Park —all in Bronx. 8/7 at 6, Snug Harbor Cultural Center in Staten Island. Call 877-6810 for further information.

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; thru 10/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERICANS, PARTS I & II—Part I of Martin Zurla's play, 7/27-8/1 at 8, 2 mat. on 7/31; Part II, 7/28, 30, 31, & 8/2 at 8. $5. **Raft Theater,** 432 W. 42nd (947-8389).

APPOINTMENT WITH DEATH—Agatha Christie's mystery set in a hotel in Jerusalem and the ruins of Petra, starring Mary Orr and Charlotte Jones; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 8/7. **Apple Corps Theater,** 601 W. 51st (664-0027).

ARRIVALS—Stephen Kantrowitz's comedy concerning a family's reaction to its gay son and his new friend. Sun.-Wed. at 7:30; $10; thru 7/27. **18th St. Plyhse,** 145 W. 18th (201 335-1327).

CHRISTOPHER BLAKE—Moss Hart's play, originally produced in 1946, probes the effects of divorce on a 12-year-old boy, portrayed by Andrew Cassese. Lee Moore and Leslie Lyles play the parents; directed by June Prager. Wed.-Sat. at 8, Sun. at 3; $8. **Quaigh,** 108 W. 43rd (221-9088).

DOUBLE BILL—Dorothy Parker's *Here We Are,* comedy centering on the first moments of newlyweds on a train, with Elizabeth McNamara and John Mulkeen. Jack Heifner's *Patio,* about two sisters in a small Texas town preparing for a party; with Susan Crippen and Alanna Hamill. Tues.-Sat. at 8; 7/26-30. **78th St. Theater,** 236 W. 78th (595-0850).

DOUBLE BILL—Sandra Perlman's *The Woman in the White Jogging Suit,* and Stephen Essex's *Le Petit Mort.* 7/28-8/7 at 8, 8/1 at 6; $4. **Teatro I.A.T.I.,** 9 E. 16th St. (237-2943).

EQUILIBRIUM—Laurie Sammers's drama about what happens when a character's illusionary world is shattered; directed by Mary Best Kimball. 7/27-8/7 at 8; $4. **Courtyard Playhouse,** 39 Grove St. (765-9540).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREUD: A ONE-MAN PLAY—Mark Zeller has the title role in a play adapted from the letters and writings of Sigmund Freud. 8/4-7, 10-14, 17-21, at 8; $4. **Actors Outlet,** 120 W. 28th (929-3567).

THE GREAT CITY—Three short plays by James Purdy, each illuminating a character at a breaking point in his life: *Scrap of Paper, Don't Call Me by My Right Name, & What Is It, Zach?*; all directed by Ann Raychel. Fri.-Tues. (exc. Sun.); $4; thru 7/26. **Theatre-Studio,** 750 Eighth Ave. (929-3567).

THE HOLLOW—An Agatha Christie murder mystery; directed by Jane Stanton. Thru 8/4. **New Vic,** 219 Second Ave. (852-4096).

JULIUS CAESAR—Shakespeare's play, free to the public; Fri. & Sat. at 6, Sun. at 3; at Riverside Park, Riverside Drive & 89th St. Sat. at 1 p.m. at the Brooklyn Botanic Garden. All thru 8/7.

THE MELODY PERSISTS—*And the Opposites Show Why,* a musical arranged by Anne Fielding and Carrie Wilson. 7/31 & 8/7 at 8:30; $5. **Aesthetic Realism,** 141 Greene St. (777-4490).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy, directed by Justin White, is set in present-day New York and includes conga drummers, dancers, and a torch-lit finale. Fri.-Mon. at 6; thru 8/1. FREE. Outdoor amphitheatre, **Westside Community Garden,** 89th St. between Columbus & Amsterdam Aves. (496-1247).

MY POOR MARAT—Translated and directed by Alexey Kovalev, Alexei Arbuzov's Russian play concerns three youths who meet during the siege of Leningrad in 1942, and tells of subsequent events in their lives through 1959. Wed., Thurs., & Sat. at 8; $5; 7/27-9/3. **Actors Corner,** West End Ave. at 107th (568-6435).

PARIS—A revival of the 1928 musical with music and lyrics by Cole Porter; adapted from the play by Marvin Brown; directed by Barbara Vann. Wed.-Fri. at 8:30, Sat. at 7 & 10; $6 & $7; 7/27-8/21. **Medicine Show,** 6 W. 18th (255-4991).

PIAF: A LOVE SONG—Dorothy Poste stars in this musical, created and directed by her, Byron Ayanoglu and Jiri Schubert. Tues.-Sun. at 8; $15. **Blue Note,** 131 W. 3rd St. (475-8592).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

THE ROMANTICS—Adam Craar's play about four people looking for true love in a cynical world; directed by Alicia Quintano. Thurs.-Sat. at 8, Sun. at 3; thru 7/31. **Troupe,** 335 W. 39th (249-2450).

ROUND TRIP TO BABYLON—Richard W. Harris's tale of incidents inherent in the lives of New York City commuters as they travel to and from work; directed by Ron Mullen. Fri. & Sat. at 8, Sun. at 3; 7/29-8/21. **Playhouse 51,** 51 W. 19th (675-8013).

THE SEA GULL—Chekhov's drama. Thurs.-Sun. at 8; $5; thru 8/14. **Prometheus,** 239 Fifth St. (477-8689).

SPIDER'S WEB—Comedy thriller by Agatha Christie, about a house with a mysterious past, a secret drawer, a sliding panel, a disappearing corpse, and a houseful of eccentric characters. Thurs.-Sat. at 8, Sun. at 3; $8; thru 7/31. Directed by Neal Weaver. **Meat and Potatoes,** 306 W. 38th (4th floor) (564-3293).

THREE SHORT PLAYS WITH LONG TITLES—The Kettle Theater Company presents Nicky Silver's *The Effect of Jewish Intellectual Film-Makers on Unformed Adolescent Personalities* and *The End of Humanity. . .As We Know It;* directed by Robin Saex and Leslee Ann's *The Myth of Genivieve, or How I Lost It In the Seventies;* directed by Joel Bassin. Sat. at 7 & 10, Wed. at 8, Thurs. at 8; $5; thru 8/6. **The Open Eye,** 316 E. 88th (249-6584).

TRIPLE BILL—Samuel Beckett's *Catastrophe,* and *What Where,* both featuring Kevin O'Connor, and *Ohio Impromptu,* all directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

TRUST US—Weeden, Finkle, and Fay in a musical created by them. Thurs., Fri. & Sun. at 8, Sat. at 7 & 9:30; $10. **West Bank** (downstairs), 407 W. 42nd (564-1235).

WORLD WAR WON: OR, THAT'S THE WRONG WAY TO TICKLE MARY—A musical revue. Wed.-Fri. at 8, Sat. at 9; thru 7/30. **Baldwin Theater,** 160 W. 74th (799-8190).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JOHN AHEARN/RIGOBERTO TORRES—A changing installation of sculpture dealing with portraits of Bronx residents. Thru 8/26. Alexander, 20 W. 57th (757-3721). Mon.-Fri. 10-6.

JOHN GRILLO/LOWELL REILAND—Watercolors/Black asphalt, metal sculpture. Thru 8/12. Lumbard, 38 E. 57th (421-3492). Tues.-Fri. 10-5:30.

RUDOLF GROSSMANN/EMIL ORLIK—Figurative graphics from northern Europe during the first half of the 20th-century by both. Thru 7/29. Sumers, 50 W. 57th (541-8334). Tues.-Fri. 10-5.

JAN GROTH—Recent drawings and tapestries, thru 7/29. Goodman, 24 W. 57th (977-7160). Mon.-Fri. 10-6.

MIRO—Graphics, gouache, on his 90th birthday; thru 7/29. Galeria Joan Prats, 29 W. 57th (486-6771).

PHILIP PEARLSTEIN—Realist, many nudes, watercolors, large charcoal drawings in conjunction with retrospective at Brooklyn Museum, thru 9/18. Frumkin, 50 W. 57th (757-6655). Mon.-Fri. 11-5.

MIMI SAMMIS ROCKEFELLER—Coastlines in oils, thru 8/15. Findlay, 17 E. 57th (421-5390). Mon.-Fri. 10-6.

Madison Avenue and Vicinity

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

TAMARA DE LEMPICKA—Elongated, stylized figures, still lifes, nudes, thru 9/10. Friedman, 26 E. 82nd (794-8950).

BOB HOWELL—Ceramic sculpture with Western themes, thru 7/29. BFM, 150 E. 58th (755-1243).

MATI KLARWEIN—Visionary landscapes, portraits, thru 7/29. Graham, 1014 Madison (535-5767).

BOARDMAN ROBINSON (1876-1952)—Political drawings, thru 8/12. Kraushaar, 724 Fifth (307-5730).

SoHo

LISA NIRENBERG—Obsessive self-portraits in watercolor and pencil on paper, 7/28-8/20. Ingber, 460 W. Broadway (674-0101). Tues.-Sat. 1-5.

BERNARD PARTIOT—Naïve landscape, portraits from the South of France, thru 7/31. Galerie Naifs et Primitifs, 172 Prince (925-0918).

FREDERIC ZELLER—Steel and copper sculpture, thru 7/31. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

Other

PENNY KAPLAN—"Roman Courtyard," an outdoor environment, thru 8/30. Bellevue Psychiatric Building, First Avenue between 29th and 30th (561-4949).

MICHAEL NEWBERRY—Figures, some in interiors and life-size, thru 8/7. Noho, 542 LaGuardia Pl. (473-9619).

AUGUSTE RODIN—Sculpture: Reductions and enlargements, thru 7/31. Cantor Sculpture Center, 1 World Trade Center (105th fl) (308-3800). By appt.

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Mon.-Fri. 10-5:30. Found objects by Arman, Bourgeois, Calder, Cornell, Nevelson, thru 7/30.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Early 20th-century Americans, Burchfield, Bluemner plus contemporaries Deem, Sawka, thru 9/7.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

FRENCH—41 W. 57th (308-6440). Mon.-Fri. 11-5. Bogaev, Kohlmeyer, Poskas, Virmelin, thru 7/30.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

GETLER/PALL—50 W. 57th (581-2724). Tues.-Fri. 10-5:30. Prints by Chia, Dine, Motherwell, Oldenburg, thru 7/30.

GRUENEBAUM—38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30. Cavallon, de Kooning, NcNeil, thru 7/30.

HAMILTON—20 W. 57th (765-5915). Wooden constructions by Calaway; figurative oils by Nelson; textured expressionist paintings by David. Thru 7/30.

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5. 19th-and 20th-century European and American paintings, thru 9/12.

LUMBARD—38 E. 57th (421-3494). Mon.-Fri. 10-5:30. Watercolors by Grillo, media influences on works on paper by Taylor, monolithic slithers by Reiland; thru 8/12.

MACK—50 W. 57th (582-3606). Mon.-Sat. 10-6. Southwestern American Indian ceramics, thru 8/5.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

NIPPON CLUB—145 W. 57th (581-2223). Mon.-Sat. 11-7. Contemporary Japanese "Nihonga" paintings from the Tokyo Central Museum, thru 7/31.

PACE—32 E. 57th (421-3292). Mon.-Fri. 9:30-5:30. Close, Dine, Dubuffet, Rothko, Steinberg, thru 7/30.

PEARL—38 E. 57th (838-6310). Tues.-Fri. 10-6. Paintings of the 50's by Chaet, Greene, Hill, Loew, thru 7/29.

PROTETCH—37 W. 57th (838-7436). Mon.-Fri. 10-6. Armajani, Burton, Mangold, Steir, thru 7/30.

ROSENBERG—20 W. 57th (757-2700). Mon.-Fri. 10-5. "Hidden Treasures," by Coignard, Getz, Moore, Yektai, thru 9/3.

SACHS—29 W. 57th (421-8686). Rotating recent painting and sculpture by gallery and invited artists, thru 7/29.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 9:30-5:30. Latin rhythms by Eskenazi, Mora, Quiroz, Sanches, thru 8/27.

WASHBURN—42 E. 57th (753-0546). "Under Glass," by Abbe, Cornell, Hill, Marin, Picasso, Richards, Youngerman; thru 8/30.

WITKIN—41 E. 57th (355-1461). Graphics of the West by Cook, Latham, plus photos by Gilpin, thru 8/12.

WOLF—30 W. 57th (586-8432). Mon.-Fri. 10-6. Southwestern Mimbres ceramics from 700-1100AD plus Coplans, Devine, Feininger, thru 7/29.

ZARRE—41 E. 57th (752-0498). Boyd, Buonagurio, Pousette-Dart, thru 7/30.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. From the gallery collection including Avery, Cornell, Davis, Evergood, Hartley, Hassam, Metcalf, Sloan, thru 9/2.

ADC—488 Madison (838-8140). Mon.-Fri. 9:30-5:30. Menu designs, thru 7/29.

CHILDS—956 Madison (772-6606). Tues.-Fri. 11-6. Prints by the regionalists Benton, Wood, Kent and others, thru 7/31.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Kulicke, Shikler plus collage constructions by Herder and postcard collages by Langenstein, thru 9/16.

ERICSON—23 E. 74th (737-6155). Mon.-Fri. 11-6. Electric colors and lines by Abrams, surreal constructions by King, sectioned canvases by Voglis, thru 7/29.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5. New drawings by Baselitz, Berlant, de Kooning, Heizer, thru 9/16.

LABOETIE—9 E. 82nd (535-4865). 20th-century masters of Expressionism, Surrealism, Futurism, the Bauhaus, thru 7/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, artifacts, thru 9/12.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Gods, heros from mythology by Bonasone, Goltzius, Pecham, thru 9/1.

MILLER—724 Fifth (246-1625). Mon.-Fri. 11-5:30. Paintings and works on paper by Chase, Juarez, Zakanitch, thru 7/30.

PAYSON-WEISBERG—822 Madison (249-1666). Works on paper by Anthony, Banach, de Juan, Dillon, thru 7/30.

PORTRAITS—985 Park (879-5560). Mon.-Fri. 10-6. Portraits by Bowman, Mason, others, thru 7/29.

SABARSKY—987 Madison (628-6281). The German Expressionists Dix, Grosz, Kirchner, thru 9/30.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). Bolotowsky, Dubuffet, Matisse, Severini plus Baron, Levy, Schulz, thru 8/30.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Cartoonists and caricaturists, thru 7/29.

SOLOMON—959 Madison (737-8200). Tues.-Fri. 11-5:30. Hofmann, Lichtenstein, Moore, thru 7/29.

VANDERWOUDE/TANANBAUM—24 E. 81st (879-8200). Mon.-Fri. 10-5:30. Nine contemporaries including Horwitt, Neill, Oppenheim, thru 8/19.

WALTER—1015 Madison (249-8518). Tues.-Fri. 1-5. Bilik, Royo, Sanjurjo, Wheeler, thru 8/30.

WILLARD—29 E. 72nd (744-2925). Lane, Price, Watts, Youngblood, thru 7/31.

ZABRISKIE—724 Fifth (307-7430). Young French artists, thru 9/2.

SoHo

ANNINA NOSEI—100 Prince (431-9253). Witty drawings by Barth, mysterious landscapes by Deutsch, others, thru 7/29.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 12-6. Collage, paint and photos by Miller, Schwender, others, thru 7/30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from the Royal Institute of British Architects, including 82 masterpieces by English, French, Italian, American, and Indian architects; thru 7/30.

14 SCULPTORS—164 Mercer (966-5790). Sculpture from the Johnson atelier, 7/26-8/13.

GLADSTONE—152 Wooster (505-8690). Brooks, de Rosa, Kozloff, Quinones, thru 8/30.

HABER—133 Greene (505-7800). Mon.-Sat. 11-5. The knot and the spiral in paintings and sculpture, thru 9/29.

HELLER—71 Greene (966-5948). Wed.-Sat. 11-6. 3-D objects in glass, clay, and metal, thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworkov, thru 9/7.

HUTCHINSON—138 Greene (966-3066). Mon.-Fri. 10-6. Contemporary paintings and sculpture, thru 7/29.

JACK—138 Prince (966-4235). Linear drawings, ceramics by Cocteau, collage by Laliberte, many others; thru 9/5.

PLEIADES—164 Mercer (226-9093). 2- and 3-D works using thick impasto paint; thru 8/13.

SEMAPHORE—462 W. Broadway (228-7990). Colescott, Dean, Dwyer, thru 7/31.

22 WOOSTER—(431-6445). Fired clay constructions by Carey, painted wall sculpture by Nash, others, thru 8/6.

VORPAL—465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6. Biondi, Escher, Picasso, Singleton, thru 7/31.

WARD-NASSE—178 Prince (925-6951). "Memories, Dreams, and Reflections" by members, thru 8/25.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ART ON THE BEACH—Battery Park Landfill, Gate 18, Chambers and West Street (619-1955). Wed.-Sun. 12-5:30. Six installations by artist, architect and performing artist, thru 9/25.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

DELAHUNTY—291 Church (226-2519). Paintings by Abbott, Fink, Leiber, and Wool, thru 7/30.

DUBELLE—40 W. 17th (929-6200). Tues.-Fri. 1-5. Hopkins, Martin, Meadmore, Parker, Smyth, thru 9/2.

EINSTEIN—243 E. 82nd (628-8782). Mon.-Fri. 10-5:30. Still lifes by Cornell, Sloan, Poltkin, landscapes by Morper, Pekarsky, thru 8/13.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Cartoon art including Dick, Garfield, Tracy, B.C., others, thru 9/30.

FIFTY-50—793 Broadway (777-3208). Mon.-Sat. 11-6:30. Designs from 1940 to 1953 by Ray and Charles Eames, thru 9/10.

GREY—NYU, 33 Washington Pl. (598-7603). The old and the new West from Remington to de Maria, thru 8/12.

GUILD HALL—158 Main, East Hampton (516-324-0806). Mon.-Sat. 10-5, Sun. 2-5. Larry Rivers presents "Performing for the Family," 7/23-9/11.

JAY—13 Jay (925-9424). Etchings by Hewitt, Parker, Pelavin, thru 7/31.

MANHATTAN PSYCHIATRIC CENTER—Ward's Island (288-7650). Daily 10-sundown. Five site specific environments and sculptures by Gross, Habenicht, Ben-Haim, Steinfort, Williams, thru 8/30.

MASTER EAGLE—40 W. 25th (924-8277). Mon.-Fri. 9:30-4:30. Japanese typographic design, thru 8/30.

NATURE MORTE—204 E. 10th (420-9544). Thurs.-Sun. 12-6:30. Eleven artists including Carrino, Nagy, Nechvàtal, thru 7/31.

P.S. 1—46-01 21st St., Long Island City (784-2084). Mon.-Fri. 10-6. Steel sculpture by Smokler, others, thru 8/31.

PROTETCH MCNEIL—214 Lafayette (226-8957). Large scale sculpture by Armajani, Aycock, Burton, Chamberlain, Ferrara, Miss, thru 9/2.

PUCK BUILDING—295 Lafayette (226-0630). Thurs.-Sat. 12-5. 200 lithos, political and satiric cartoons, caricatures, photos, etchings from *Puck* Magazine, thru 8/1.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

RYAN—452 Columbus Avenue (799-2304). New York nightlife in the 30's by Hopper, Marsh, others, thru 8/22.

SALVATORE ALA—32 W. 20th (675-3267). Mon.-Fri. 11-5. Five young Roman artists, thru 9/15.

Photography

TREVOR AUGUSTUS BROWN—From the commercial sector particularly fashion and beauty, thru 7/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

SUSAN EDER—Multiple images of flowers, thru 7/29. Multiples, 24 W. 57th (977-7160).

FLOATING FOUNDATION OF PHOTOGRAPHY—Pier 40 S., Hudson River at W. Houston (242-3177). Thurs.-Sun. 12:30-6. "Heroes, Heroines, and Fans," of the music world including Elvis by Miller, thru 8/21.

49TH PARALLEL—420 W. Broadway (925-8349). April, Begin, Cohen from Quebec, thru 7/30.

GALERIA VENEZUELA—7 E. 51st (826-1660). Mon.-Fri. 10-4. North and South America, thru 8/30.

MICHAEL GEORGE/RUTH ORKIN—Central Park by each, thru 9/11. Dairy, Central Park at 65th, west of the Zoo (397-3156).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. Traditional Philadelphia in the 30's and 40's, coastal Florida from the mid-40's to 1975 by Steinmetz; Times Square by Stoumen, thru 8/14.

BOB KEANE—The lily pond at Giverny and other botanical subjects, thru 8/1. Horticultural Society, 128 W. 58th (757-0915). Mon.-Fri. 10-5.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

OZIER MUHAMMAD—Living with music and views of the South, thru 8/13. Air Studio, 336 E. 13th (254-4972).

NEIKRUG—224 E. 68th (288-7741). Wed.-Fri. 1-6. "Rated X," by Mapplethorpe, Lynes, Van Der Zee, others, thru 7/29.

DON NESTER—Landscapes and figure studies, thru 7/31. Focal Point, 278 City Island Avenue, City Island (885-1403).

NIKON HOUSE—620 Fifth (586-3907). The Amazon Expedition of the Costeau Society, thru 7/30.

PFEIFER—825 Madison (737-2055). Great nudes, thru 7/29.

SEAGRAM—375 Park (572-7379). Mon.-Fri. 10-4. People in an urban environment by Evans, Hine, Lee, Riis, Weegee, thru 9/16.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m. Interpretations of New York by members, thru 8/12.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; thru 9/18. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5, Tues. til 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Victorian Natural History Bindings and Illustrations; thru 9/20... African Textiles; thru 12/4... Visions of Space: Weavings of Astronomical Scenes; thru 8/31... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Wed., Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Fri. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge; thru 9/5... Masterpieces of American Paintings from the Collection; thru 8/14... Wilbour in Egypt: America's First Egyptologist; thru Aug... Philip Pearlstein: A Retrospective; thru 9/18... Gene Baro Collects; thru 9/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Designed for Theater; thru 8/7... Urban Documents: 20th-Century American Prints; thru 9/4... Photography and Architechture: 1839-1939; 7/26-10/16.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Recent European Paintings; thru 9/4... Recent Acquisitions; thru 9/25.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A McDonnell-Douglas F-4 "Phantom," supersonic jet; and F-3H "Demon" jet fighter.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, (free Tues. 5-8). Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2... The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru 10/2... Color and Shape in American Indian Art; thru 9/4... Constable's England; thru 9/4... Islamic Jewelry; thru 8/14... The World of Henry Moore: 60 Years of His Art; thru 9/25... Charles Willson Peale and His World; thru 9/4... Alfred Stieglitz, 1854-1946: Retrospective; thru 8/14... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; thru 9/18. Also the **Equitable Gallery,** 1285 Avenue of the Americas. Mon.-Fri. 10:30-4. A Pieced Paradox: Amish Crib Quilts; thru 8/31... **City Gallery,** 2 Columbus Circle. Mon.-Sat. 10:30-5:30. Quilts from the Indiana Amish: A Regional Collection; thru 8/21.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Thru 9/17, *The Early Days,* a new documentary about the Beatles.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years; thru Dec... Holograms which interpret traditional art Historical Genre; thru 7/31.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Mondrian: New York Studio Compositions; thru 9/27... Some Contemporary Prints; thru 9/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Sampler of American Advertising From the Bella Landauer Collection; thru 7/31... A Bridge Opens to Brooklyn; thru 8/28... The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30... Barbizon Prints, by Millet, Dupré, others; thru 8/6... Lewis Hine Photographs: Fellow Immigrants-A Sketch of Ethnic Life and Literature in New York; thru 9/1.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Made in Queens; thru 9/11... Photographs by Kenji Nakahashi; thru 9/11... A Printer's Perspective: Jeryl Parker Editions; thru 9/18... Twentieth-Century Art from the Metropolitan Museum of Art: Selected Recent Acquisitions; thru 10/16.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18... Prehistoric Pottery of the Southwest; thru 9/11... Grant Wood: The Regionalist Vision; thru 9/4. **Midtown at Philip Morris,** 42nd at Park Ave. Mon.-Sat. 11-6, Thurs. 11-7:30. Reginald Marsh's New York; thru 8/24. **Federal Hall,** 26 Wall St. Mon.-Fri. 11-3. The Comic Art Show: Cartoons in Painting and Popular Culture; thru 8/26.

Auctions

DOYLE—175 E. 87th St. (427-2730). 7/27: American and Continental Furniture and Decorations, including Paintings, Silver, Procelain and Rugs. On view 7/23.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 7/26: Sotheby's Arcade Auctions: General & Paintings. On view from 7/21.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, July 25

MOSTLY MOZART—Festival Orchestra, Julius Rudel conducting; pianist Alicia de Larrocha. Haydn's Symphony No. 8, "Le Soir"; Mozart's Piano Concerto No. 19, K. 459; Beethoven's Symphony No. 2. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: fortepianist Steven Lubin, with strings. Mozart's Piano Concerto No. 1, K. 107 (J.C. Bach); Mozart's Sonata in F, K. 332.

DAVID BOWIE—Rock music. Madison Square Garden at 7:45. $15, $17.50.

TINA TURNER/DAVID JOHANSEN/THE DRAGONS—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

ABBEY LINCOLN/ARTHUR PRYSOCK—"Singers' Satellite," in Shubert Alley, 43rd-44th Sts., west of Broadway, at 6:30. Free.

WOMEN IN JAZZ FESTIVAL—Keisha St. Joan and Trio. Citicorp Atrium at 6. Free.

PETER SACCO, violinist/**ALBERT STANZIANO,** pianist. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SHIHIB LEROY NELSON JAZZ QUARTET—Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

STRING FEVER—All-women swing band. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Penna Rose conducts an open reading of the Verdi *Requiem*. St. John's Church, Waverly Pl. and W. 11th St., at 7:30. $3.50.

JULIUS GROSSMAN ORCHESTRA, Alvin McCall, cellist. Rossini, Saint-Saëns, Mendelssohn. Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 8. Free.

JOHNNY MATHIS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $14.75.

Tuesday, July 26

MOSTLY MOZART—"Viva Vivaldi! (and Friends)." Festival Orchestra members, Jean-Pierre Rampal conductor and flutist, violinist Charles Haupt, harpsichordist John Steele Ritter. Concertos by Vivaldi, Haydn, Bach, Stamitz, Telemann. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7: same as 7/25.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Paul Dunkel conductor-flutist; harpsichordist Gerald Ranck, oboe d'amorist Henry Schuman. C.P.E. Bach's Symphonia No. 4; J.S. Bach's Oboe d'Amore Concerto in A and Harpsichord Concerto in d; Prelude and Fugue from J.S. Bach's Violin Sonata *in g, transcribed by Ernst Toch* (N.Y. premiere); C.P.E. Bach's Flute Concerto in D. Washington Square Park, foot of Fifth Ave. below 8th St., at 8. Free. Rain space, NYU Loeb Student Center, 566 LaGuardia Pl.

DAVID BOWIE—See 7/25.

WOMEN IN JAZZ FESTIVAL—Jean Fineberg Quartet. Citicorp Atrium at 6. Free.

BRONX ARTS ENSEMBLE, Paul Gallo conductor. Music for wind octet by Mozart, Beethoven, Rossini, Jacob, and Brian Fennelly. Fountain Plaza, Fordham University at Lincoln Center, 113 W. 60th St., at 5:30. Free.

PHYLLIS FALLETTA, soprano/**HELEN JANNICELLI,** pianist. Cimara, Giannini, Sarti, Glière, Delibes, and Virginie Mauret. Trinity Church, Broadway at Wall St., at 12:45. Free.

JOHN HERALD BAND—Bluegrass music. Exxon Park, west of Sixth Ave. between 49th and 50th Sts., at 12:30. Free.

RIVERSIDE CHURCH, the Drive at 122nd St. At 6:30, James R. Lawson, carillonneur. At 7, organist Robert Glasgow; Schumann, Alain, Widor, Vierne. Free.

PATON FAMILY BAND, folk songs and ballads. Eagle Tavern, 355 W. 14th St. (594-8833), at 8. $6.

ABBEY LINCOLN/ARTHUR PRYSOCK—"Singers' Satellite," at American Place Plaza, 111 W. 46th St., at 1. Free.

BRUCE SMITH PERCUSSION PLUS—Jazz ensemble. Monk, Ellington, and original music. Astor Pl. at Cooper Square Park, at noon. Free.

KENNY DEVERN SEXTET—Jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

LYNN OLIVER—Stage band. City Hall steps, Park Row and Broadway, at noon. Free.

WALDO PARK BRASS PLAYERS—"The greatest hits of the last 600 years." Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 1:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts an open reading of Haydn's *The Creation*. CAMI Hall, 165 W. 57th St., at 7:30. $4.

BROOKLYN BACH FESTIVAL—Vocal and instrumental music, Clifford Gilmore musical director. Brandenburg Concerto No. 2; Concerto for Violin, Oboe and Strings; Cantatas Nos. 169, 55, 158; Cello Suite in G. First Unitarian Church Chapel, Monroe Pl, at Pierrepont Ave., Brooklyn, at 8. $7.

NATIONAL CHORALE, Martin Josman conductor. "Best of Broadway." Songs from musicals, past and present. Amersfort Park, E. 38th St., between Aves. I and J, Brooklyn, at 7:30. Free.

RYAN REPERTORY CO.—A revue, with songs by Herman, Coleman, Schwartz. Bensonhurst Park, Cropsey Ave. and Bay Pkwy., Brooklyn, at 7. Free.

JOHNNY MATHIS—See 7/25.

Wednesday, July 27

MOSTLY MOZART—See 7/25.

WOMEN IN JAZZ FESTIVAL—Toby Altman and Trio. Citicorp Atrium at 6. Free.

DAVID BOWIE—See 7/25.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Damrosch Park, Lincoln Center, at 8. Free.

JOAN ARMATRADING/JULES SHEAR—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

NATIONAL CHORALE—See 7/26 for program. Also, the Royal Scottish Country Dancers, with piper. Bell Plaza, 42nd St. west of Sixth Ave., at noon. Free.

GUANABARA—Brazilian jazz. Upper Plaza, 55 Water St., at noon. Free.

MIXTURES, a classical quartet. Port Authority Bus Terminal, north wing, Eighth Ave. and 42nd St., at noon. Free.

BIG NICK NICHOLAS—Jazz saxophonist. Exxon Park, west of Sixth Ave. between 49th and 50th Sts., at 5. Free.

CARLINE RAY AND FRIENDS—Jazz quartet, mainstream and bop-era music. Harkness Atrium, 61 W. 62nd St., at 6. Free.

GLEN VARGAS/CONJUNTO ARDIENTE—Salsa and Latin jazz. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

FESTIVAL BRASS QUINTET—CUNY Graduate Center, 33 W. 42nd St., at 12:15. Free.

JOHNNY AMOROSO BAND—World Trade Center, Fountain Plaza, at 12:15. Free.

INFUSION—Chamber music, along with mime Paul Rajeckas. Pierrepont St. Playground, entrance to Brooklyn Heights Promenade, at 7: 30. Free.

JULIUS GROSSMAN ORCHESTRA, with mezzo-soprano Sarah Young. Britten, Beethoven, Mozart, Purcell, Rossini, Saint-Saëns. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

FIRE AND ICE—Jazz music. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 6. Free.

THE REVELATIONS—Doo-wop music. Carroll Park, at Court and Carroll Sts., Brooklyn, at 8. Free.

JOHNNY MATHIS—See 7/25 for details. Tonight, $16.75.

Thursday, July 28

MOSTLY MOZART—Flutists Jean-Pierre Rampal, Eugenia Zukerman, violinist-violist Pinchas Zukerman, cellist Leslie Parnas, harpsichordist John Steele Ritter. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7: Rampal, E. Zukerman, Ritter.

RUTH LAREDO, pianist. Ravel's *Sonatine;* Rachmaninoff's Two Preludes from Opus 23, No. 4, 5; Beethoven's "Appassionata" Sonata. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

A FLOCK OF SEAGULLS/THE FIXX—Rock music. Radio City Music Hall (757-3100), 50th St. and Sixth Ave., at 8. $12.50, $15.50.

ABBEY LINCOLN/ARTHUR PRYSOCK—"Singers Satellite," at Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Lincoln Center, Damrosch Park, at 8. Free.

WOMEN IN JAZZ FESTIVAL—Sheila Jordan, with Steve Kuhn and Harvie Swartz. Citicorp Atrium at 6. Free.

LES DUSKIN QUINTET—Jazz. Port Authority Bus Terminal, north wing, Eighth Ave. and 42nd St., at 4. Free.

J.R. MITCHELL QUINTET—Jazz. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 2. Free.

SUSAN GREGORY/DANIEL POCIERNICKI, with Ellen Mandel. Songs from Broadway. St. Mark's Park, Second Ave. and 10th St., at noon. Free.

UNO DOS TRIO—Jazz trio: flute, bass, guitar. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

DAN DILLON GROUP—Jazz. Exxon Park, west of Sixth Ave. between 49th and 50th Sts., at 12:30. Free.

MARCO RIZO—Latin jazz. City Hall steps, Park Row and Broadway, at noon. Free.

SAUD—Jazz. Schomburg Library, 102 W. 136th St., at 8. Free.

WALDO PARK BRASS PLAYERS—Pier 11, one block south of Wall St., East River, at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Lyndon Woodside conducts open readings of Brahms's *Requiem* and Haydn's *Te Deum*. CAMI Hall, 165 W. 57th St., at 7:30. $4.

BARGEMUSIC RESIDENT MUSICIANS—Mozart, Schubert, Donizetti, Brahms, Saint-Saëns, Poulenc. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

COUNTER BALANCE BAND—Sounds of the 50s and 60s. Also magician Michael Canick. Owl's Head Park, 68th St. near Colonial Rd., Brooklyn, at 7:30. Free.

JOHNNY MATHIS—See 7/25 for details. Tonight, $16.75.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble. Marcello's Sonata No. 5 in B-flat; Janacek's *Mladi* for woodwind quintet and bass clarinet; Mozart's Quintet in g, K. 516. Spanish Courtyard at 4:15. $7.50.

Friday, July 29

MOSTLY MOZART—Festival Orchestra, Alexander Schneider conductor; pianist Yefim Bronfman, clarinetist Richard Stoltzman. Mozart's Symphony No. 30 and Piano Concerto No. 15; Stamitz's Clarinet Concerto No. 10; Haydn's Symphony No. 78. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: Bronfman and Stoltzman play Beethoven's Variations in c and Schumann's Three Romances, Op. 94.

BETTY CARTER, jazz vocalist. Opening concert of Summerpier programs. South Street Seaport Museum, Pier 16 and the East River, at 8. Free. First come, first served tickets, beginning at 6:15.

WOMEN IN JAZZ FESTIVAL—Tina Fabrik and Trio. Citicorp Atrium at 6. Free.

ABBEY LINCOLN/ARTHUR PRYSOCK—"Singers' Satellite," at Carl Schurz Park, First Ave., 67th-68th Sts., at 1. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Lincoln Center, Damrosch Park, at 8. Free.

BILL SAXTON JAZZ SEXTET—Port Authority Terminal, George Washington Bridge, Broadway and 178th St., at 4. Free.

RICKY FORD QUARTET—Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

JACO PASTORIUS WORD OF MOUTH/LENNY WHITE/MICHAL URBANIAK—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

JAZZ BABIES—Alexandra Ivanoff, Judy Niemack, Amy London, vocalists. Trinity Noonday Cafe, Trinity Church south courtyard at 12:30. Free.

VISHNU WOOD/SAFARI EAST—Jazz music. Upper Plaza, 55 Water St., at noon. Free.

GRACE CHURCH CHORAL SOCIETY—Frank Cedric Smith conducts an open reading of Bach's *St. John Passion*. Grace Church, Broadway and E. 10th St., at 7:30. $3.

PETER GABRIEL—Forest Hills Tennis Stadium, Burns St. off Continental Ave., Queens (758-1840), at 8. $15, $17.50.

JULIUS GROSSMAN ORCHESTRA—See 7/27. At Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

JOHNNY MATHIS—See 7/25 for details. Tonight, $17.75.

STEEL ANGEL—Country music. Rye Playland Music Tower, Rye, N.Y., at 7:30. Free.

AMERICA—Gerry Beckley and Dewey Bunnell. Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50.

Saturday, July 30

MOSTLY MOZART—See 7/30.

JAMES MOODY QUARTET—South Street Seaport Museum, Pier 16, Fulton St. and the East River, at 8. Free; tickets available from 6:15.

NAUMBURG ORCHESTRA, Jens Nygaard conducting; flutist Katherine Fink, horn soloist David Jolley. Bach's Suite in b for Flute, Strings, and Harpsichord; Mozart's Symphony No. 15; Bach's Brandenburg Concerto No. 3; Mozart's Concerto No. 2 for Horn and Orchestra. Damrosch Park Lincoln Center at 8. Free.

AMERICA—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

WOMEN IN JAZZ FESTIVAL—Willene Barton Quartet, with Sandra Reaves Phillips. Citicorp Atrium at 8. Free.

COMBINED CHOIR OF BROOKLYN EMMANUEL, Baptist Church. Preceded by Marie Brooks Dance Theatre. Naumburg Bandshell, Central Park, 72nd St. off Fifth Ave., at 4:15. Free.

JOHN C. ELLIS, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

NATIONAL CHORALE, Martin Josman conductor. "Bernstein." Scenes and selections from *Wonderful Town, Candide,* other musicals; also the complete *Chichester Psalms.* Forest Park, Queens, at 7:30. Free.

ZAUBERMUSIK ENSEMBLE—Ragtime and chamber music. Also with A Baker's Half Dozen Dance Theatre. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, at 12:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

BOBBY SANABRIA/ASCENSION—Farmers' Market, Jamaica Ave. and Parsons Blvd., Queens, at 1. Free.

JOHNNY MATHIS—See 7/25 for details. Tonight at 6:30 and 10:30. $17.75.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Festival Orchestra, John Nelson conductor; violinist Mihaela Martin. Strauss's *Metemorphosen,* Op. 7; Mozart's Violin Concerto No. 3; Prokofiev's Symphony in D, "Classical." Venetian Theater at 8:30. $8.50, $17.50.

MUSIC ON THE HUDSON—Lyndhurst Festival Orchestra, Stephen Simon conductor; tenor Ticho Parly. Wagner program includes music from *Rienzi, Tristan und Isolde, Die Walküre, Die Meistersinger, Lohengrin, Tannhäuser.* At Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Grounds open at 6:30. Tent, $7; lawn, $5.

WATERLOO FESTIVAL FOR THE ARTS, Stanhope, N.J. (201-347-4700). Festival Orchestra soloists Bonnie Douglas, Sol Greitzer, Jeanene Dowis, Samuel Lipman, Saul Goodman. Mozart's *Sinfonia Concertante,* Bartók's Concerto for Two Pianos and Percussion; excerpts from Tchaikovsky's *Swan Lake.* At 8:30. $10, $12.

SUMMERFARE '83—S.U.N.Y. at Purchase, N.Y. (914-253-5900). At 3, On the Lam Street Band. At 5 and 7, John Herald Band, bluegrass. Free.

YALE'S NORFOLK CHAMBER MUSIC FESTIVAL—Norfolk Chamber Orchestra, Szymon Goldberg conductor, pianist Joan Panetti. Mozart's Piano Concerto in B-flat; Schubert's Symphony No. 5; Stravinsky's Piano Concerto in D; Four Fugues by Bach. Music Shed, Rte. 44, Norfolk, Conn. (203-542-5537), at 8:30. $5-$9.

PRESERVATION HALL JAZZ BAND—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8:30. $12.50; lawn, $6.

Sunday, July 31

JIMMY HEATH, in an all-star concert, including trumpeter Donald Byrd. South Street Seaport Museum Pier 16, Fulton St. and the East River, at 6. Free; tickets available at 4:15.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Damrosch Park, Lincoln Center, at 8. Free.

FREDERICK DRAPER, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

RICHARD FLOOD, performance artist, with work of architect Ian Bader, visual artist Tom Otterness. Creative Time's Art on the Beach, Battery Park City Landfill, gate 18, Chambers and West Sts., at 6:30. $5.

JOHN C. ELLIS, carillonneur. Riverside Church, the Drive at 122nd St., at 10:35 a.m., noon, and 3. Free.

BRONX ARTS ENSEMBLE, Paul Gallo conductor. Mozart, Beethoven, Rossini, Jacob, and Brian Fennelly. Van Cortlandt Mansion, Broadway at 246th St., Bronx, at 2; Keating Hall, Fordham University, Bronx Rose Hill campus, Southern Blvd., at 4. Free.

BETHUNE BIG BAND—Empire-Fulton Ferry State Park, under the Brooklyn Bridge on the Brooklyn side, at 2. Free.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 7/28.

JOE HEUKEROTT, singer/songwriter/guitarist. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

NATIONAL CHORALE, Martin Josman conductor. "Gershwin!" Scenes and solos from *Porgy and Bess, Of Thee I Sing,* and other shows. Queens Botanical Garden, Flushing, at 3. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Queens, at 3. Free.

DITTO EDWARDS—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 3. Free.

THE BALKANIZERS—Folk music of Eastern Europe. Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), at 3. Free.

JOHNNY MATHIS—See 7/25 for details. Today at 7:30. $17.75.

SUMMERFARE '83—At SUNY, Purchase, N.Y. (914-253-5900). At 3, On the Lam Street Band. At 6, Bolivian Music by Grupo Aymara. Free.

WATERLOO FESTIVAL FOR THE ARTS, Stanhope, N.J. (201-347-4700). At 3, New Jersey Pops Orchestra, Michael Buglio conductor, with big-band hits. $5, Village admission.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Victoria de los Angeles, soprano, with guitarist Eliot Fisk, flutist Elizabeth Mann. Program of Spanish songs. Spanish Courtyard at 5:30. $13.50.

SIMON & GARFUNKEL—Giants Stadium, Meadowlands, E. Rutherford, N.J. (Ticketron, 201-792-1467), at 8. $16, $17.50.

Opera

New York City Opera

Program suspended during current labor dispute.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 8/7: Herbert's *The Red Mill.* Wed.-Sat. at 8:30; Wed. at 2; Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

GIOVANNA D'ARCO, by Verdi. Fully staged production by New York Grand Opera, Vincent La Selva conductor. Naumburg Bandshell, Central Park near 72nd St. and Fifth Ave. 7/27 at 8. Free.

AT LAST I'VE FOUND YOU, a comic opera about extraterrestrials, by Seymour Barab. After Dinner Opera Company, at Bargemusic, Fulton Ferry Landing, Brooklyn (624-4061). 7/25 at 7:45. Free.

THE OLD MAID AND THE THIEF, by Menotti. Chamber Opera Theatre of New York. Summerfare '83, SUNY at Purchase, N.Y. (914-253-5900), 7/30 at 6 and 8. $7.

Dance

Roland Petit's
Ballet Nationale de Marseille
At the Metropolitan Opera House

THRU JULY 30—$8-$30. Guest artists are Natalia Makarova, Richard Cragun, Patrick Dupond, Rudolf Nureyev. 7/25 at 8, 7/26 at 8, 7/27 at 2, 7/29 at 8: *Soirée Debussy; Le Jeune Homme et la Mort; L'Arlésienne.* 7/27 at 8, 7/28 at 8, 7/30 at 2 and 8: Petit's *Notre Dame de Paris.*

Other

CYNTHIA ADAMS, with the Cynergy Dancers. Adams' recent work. Performing Garage, 33 Wooster St. (966-3651). 7/28, 29, 30, 31 at 8. $5.

A BAKER'S HALF DOZEN DANCE THEATRE, with the ZauberMusik Ensemble. New works. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. overpass. 7/30 at 12:30. Free.

CELEBRATE BROOKLYN! '83—9th St. Bandshell, Prospect Park West at 9th St. 7/29: Ballet Hispanico of New York, Rebecca Kelly Dance Company, Abdell Salaam & Dyane Harvey. 7/30: Newark Dance Theatre, May O'Donnell Dance Company. 7/31: Caribbean Dance Festival, with Ron Roach Ensemble, Charles Moore Dance Theater, Loremil Machado and Afro-Brazilian Dance Company; Lavinia Williams, host. All at 8; all free.

EGLEVSKY BALLET—Balanchine's *Serenade* and *Minkus Pas de Trois;* other works including Villella's *Legs of Lamb.* Heckscher Park, Huntington, L.I., 7/29 at 8:30. Free.

JUDY GANTZ/PAULA JOSA-JONES/PAULETTE SEARS—New works by all three. Cunningham Studio, 55 Bethune St. (924-0077). 7/27 at 9. $5.

AMOS HETZ, dancer-lecturer. Concert of his works. Cunningham Studio, 55 Bethune St. (598-3459). 7/29, 30 at 9. $5.

IBO HAITIAN DANCERS—Traditional folk dances. Also a lecture on voodoo and santeria, by Henry Frank. Sloane House Y, 356 W. 34th St. (760-5850), 7/26 at 8. Free.

INTERNATIONAL FOLK DANCE FESTIVAL—Dances from many lands. Bryant Park, off Sixth Ave., 40th-42nd Sts. 7/26 at 12:15. Free.

MARIE BROOKS DANCE THEATRE—Dances of Africa and the Caribbean. With combined Choir of the Brooklyn Emmanuel Baptist Church. Naumburg Bandshell, Central Park, 72nd St. off Fifth Ave. 7/30 at 4:15. Free.

TOM MARTONE & DANCE OF SORTS—Pier 11, Wall St. and the East River. 7/26 at noon. Free.

ELEO POMARE DANCE CO.—Dancemobile, at Grant's Tomb, Riverside Dr. and 122nd St., 7/28 at 8:30. Free.

KENNETH RINKER AND DANCERS, in *100 Over 60.* Creative Time's Art in the Anchorage, Cadman Plaza West and Front St., Brooklyn (571-2206), 7/27 at 8. $5.

SUMMERFARE '83—At SUNY, Purchase, N.Y. (914-253-5900). Oakland Ballet: 7/29 at 8:30, 7/30 at 3 (*The Crystal Slipper*) and 8:30, 7/31 at 8. Works are (with exception noted) *Billy the Kid* and *The Tender Land.* $11, $15; matinee, $8, $10.

TAPESTRY DANCE THEATRE—*Blue Panic,* "a personal odyssey from hell to reality," by Vance Baxter Vogel. Theater P.S. 122, First Ave. at 9th St. (674-2629). 7/28-31, 8/4-7, 11-14, at 9. $6.

OTHER EVENTS

Happenings

SOUTH STREET SEAPORT—July 28 is the happy day when at long last the first phase of the Seaport restoration can be seen by all of us. More than 70 shops and restaurants will throw open their doors—see the feature story in New York's "Summer Pleasures" issue, 7/4-11, for details on what to expect. On the 28th, the idea is to stroll, sample, browse, and enjoy. Around noon there will be a welcome ceremony, with musicians, dancers, mimes, balladeers, and officials of city and state. (Soon to come: a multi-screen entertainment called "South Street Venture.") And if you don't eat or buy a thing, there's still the 19th-century architectural atmosphere to savor: the Fulton Market Building, Museum Block, and Schermerhorn Row. Don't forget nature's superb backdrop—the East River and harbor, with busy piers and ships and entertainment all summer long. There are harbor sails from Pier 16, aboard the schooner *Pioneer,* weekdays thru July, daily after that. From 12-2 and 3-5, $15, child $10; 6-9, $20 and $15. Reservations and details: 669-9424.

NOTES ON THE ARTS—"Meet the Artist" is a series of seminars featuring people from Mostly Mozart, in an informal lecture-demonstration-interview session. At 5:45, usually Thurs.: 7/28, Julius Rudel; 8/4, pianist Joseph Kalichstein; 8/5 (a Fri.), violinist-conductor Pinchas Zukerman; 8/11, composer-Bach (P.D.Q.) scholar Peter Schickele; 8/18, mezzo Shirley Love; 8/25, conductor Leonard Slatkin. Most are at the Metropolitan Opera's List Hall; at Bruno Walter Auditorium, Lincoln Center Library, are those on 7/28, 8/4, 8/25. $7.50, students $3 (877-1800, ext. 547). . . You can also learn a bit on how artists work, at a reception that features workshops by Robert Berks, Paul Jenkins, and Lowell Nesbitt. The National Committee, Arts for the Handicapped, hosts the open house for its exhibit "Me and My Imagination," 7/26, 5:30-7:30, at 75 Rockefeller Plaza, in Warner Communications' lobby. The show goes on thru 8/19. . . 7/30 is Hispanic Day at the Jamaica Arts Center, 161-04 Jamaica Ave., Queens (658-7400), to launch the "bi-lingual" exhibit "Dictadores y Caudillos"—paintings and mixed-media works by ten Latin American artists. A reading by poet Tato Laviera, music by guitarist Leo Rivera, and songs by the New York Street Theatre Caravan will entertain between 1 and 4 that day. . . Out at the Queens County Farm Museum, 73-50 Little Neck Pkwy., in Floral Park, the Thunderbird American Indian Dancers will hold a Pow-Wow for everyone to enjoy—7/30, 2-5 and 7-10; 7/31, 1-4. Dancing, singing, crafts, Indian food, and contests—and a bonfire, too. $3.50, children $2.50.

THE EIGHTH WONDER— Sound and Light spectacle on the Brooklyn Bridge. Voices of Anne Jackson, Farley Granger, Paul Roebling. Wed.-Sat. at 9:15 and 10 p.m., at both Peck Slip at South St., Manhattan, and Fulton Ferry Landing, Brooklyn. $2 (582-1586).

LET OFF STEAM, at a varied trio of events: Join the buffs at a boomerang tournament, in Central Park's Sheep Meadow, 7/29, 11-2. Most Time Aloft, Fast Catch, Distance, Accuracy, and the "William Tell Feat" are subdivisions, and you can cheer your favorites on. Rain date, 8/5. . . NewYorkCitiWorks, "the Good Apple people," want us all to come to a Town Meeting, 7/27, 7-9, at the Soutgate Hotel, Seventh Ave. and 31st St. It's free, and you can relate your positive experiences, field your suggestions, and in other words, be heard on the subject of how the city works (860-2296). . . Stress Reduction Workshop is a three-hour session with instruction in yoga and exercise. 7/28, 6-9, at the West Side Y, 5 W. 63rd St. $4 (787-6557).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

GREENWICH VILLAGE—A "historywalk" with Joyce Gold (242-5762). 7/31 at noon, meet at Washington Square Park, under the Arch, Fifth Ave. below 8th St. $7.

42ND STREET, east of Fifth Ave., from the Library to the U.N. With Small Journeys (533-6342). 7/27 at 2, meet on steps of the Library, Fifth Ave. at 40th-42nd Sts. $5.

ROOSEVELT ISLAND, an experiment in urban living, with Adventure on a Shoestring (265-2663). 7/31, meet at 3, NW corner of 59th St. and Second Ave. $5, plus $1.50 round-trip Tramway fare.

SOUTH STREET SEAPORT, and the tip of Manhattan. Holidays in New York (765-2515). 7/31 at 2, meet at Old Custom House, Battery Park and No. 1 Broadway. $5.

LADIES' MILE/FASHION ROW—"Retail Palaces of a Bygone Era," a New York Walk-About (582-8083). 7/31 at 2, meet on SW corner of Sixth Ave. and W. 18th St. $4.

SPACE INVADERS II—Visits to "grand urban spaces," with the Municipal Art Society (935-3960). 7/26 at 5:30, meet at the Urban Center, Madison Ave. at 51st St., for "The New Third Avenue." $8.

GARDEN TOURS—Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 7/27 at 1 and 6:30, Joyce Van Etten talks about the ten best trees for the city. $6.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. 7/30: Jamaica Bay, Queens (674-8742 for time and meeting place). $15.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112, mornings). Meantime: 7/30, a mushroom hunt with expert Hans Behm. Meet 11 a.m., Huguenot station of S.I. Rapid Transit, S.I. Free (984-2818).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 7/30, Forest Park, Queens. 7/31, Van Cortlandt Park, Bronx. (291-6825 for meeting places.) $15.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes. Also: 7/30, a scenic walk in Riverdale and at Wave Hill. Meet 11 a.m., downstairs at 231st St. stop on IRT No. 1 line. $2 admission, plus $1 service fee (eves., 877-9623). 7/31, city walk at Snug Harbor, S.I. Meet 10:15 a.m., foot of escalator S.I. Ferry bldg., Manhattan side (for 10:30 boat). $1 (eves., 543-6279).

REGULARLY SCHEDULED TOURS—Greenwich Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50. . . Galleries, cast-iron architecture, boutiques in SoHo; Thurs. and Sat. at 10:30 a.m. Tours de Force (595-0267). $12.50. . . Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free. . . Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; $4 (636-1920). . . Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free. . . Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. Tour of the Biblical Garden, Sat. 11-2. Free. . . Alley Pond Park, in Queens: Walks thru Woodlands; Wed. at 10 a.m., Sat. at 1. Meet at Woodland Nature Center in the upper parking lot, north of Grand Central Pkwy. $1.

TOURS AND WORKSHOPS WITH THE URBAN RANGERS—All free. Bronx, phone 822-4400, 548-7070. Brooklyn, 856-4210, 789-1151. Manhattan, 397-3091, 787-1440. Queens, 699-6722. Staten Island, 442-1304.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. 7/25, 26 at 7:35, 7/27 at 1:35, vs. Atlanta. 7/28 at 7:35, 7/29 at 8:05, 7/30 at 4:05, 7/31 at 1:05, vs. Pittsburgh. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. Away.

TENNIS—Mutual Benefit Life Open, 7/25-31, at the Orange Lawn Tennis Club, South Orange, N.J. (201-762-6220). The Grand Masters features defender Ken Rosewall, with Fred Stolle, Mal Anderson, Alex Olmedo, and Frank Sedgman: finals 7/25 at 7:30. The Open begins 7/25: Mon.-Fri. at noon, Mon.-Thurs. at 7:30, $7. Fri. 7/29 at 7:30, $10; 7/30-31, $12 and $15 respectively. Players expected: Fillol, Alexander, Horvath, Gottfried, Temesvari, McNamee, Buehning, many more.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. Next home game: 8/3 at 9, vs. San Diego.

WRESTLING—All-star matches. Madison Square Garden (564-4400). 7/30 at 8. $6-$11.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I., (641-4700). Daily ex. Tues. Post time 1, Sun. 1:05. $2.

Children

SLIM GOODBODY'S GALACTIC HEALTH ADVENTURE—Song and dance, plus astronomy, all with a health mission in mind. Hayden Planetarium, 81st St. and Central Park West (873-5714). Mon.-Fri. at 2:30, thru 9/2. $2.50, ages 2-12; $4 adults, 13 up.

ELVENTIDE—Old-world folklore and faerie tales, by Pandemonium Puppet Co. Lawn of Staten Island Zoo, 614 Broadway, W. Brighton (442-3100). 7/30 at 1 and 3, free with zoo admission: 50 cents, adults 75 cents; under 6, seniors, free.

GENERAL MINERAL MUSICAL MEDICINE SHOW—Floating Hospital Children's Theatre. Vaudeville and good health go hand in hand. Brooklyn Public Library Mapleton branch, 60th St. and 17th Ave. 7/27 at 1:30. Free, but tickets necessary in advance.

OFF CENTER THEATRE, at McBurney "Y," 23rd St. and Seventh Ave. (929-8299), thru 7/27. Mon., Tues., Wed.: At 10:30 a.m., "Beauty and the Beast"; at 1, "Frankenstein." $2.50.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. Special programs first and third weekends each month (360-3476).

KIDS' DAY AT THE MARKET—Citicorp Atrium, Lexington Ave. and 54th St. (559-2330). 7/30 at 11 a.m., Mini Carnival. Free.

RUMPLESTILTSKIN—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 7/25 at 1:30; 7/26-28 at 10:30 and 1:30; 7/29 at 10:30. $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MOUNT PROSPECT PARK SUMMER SERIES, on hillside between the Brooklyn Museum and the Public Library. Wed. at 1; free. 7/27: mime Paul Rajeckas.

FILM FESTIVAL—Public Library, Hudson Park branch, 10 Seventh Ave. So. (243-6876). Tues. at 10:30 a.m. 7/26: "Free to Be You or Me." Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. at 1, 2:30, and 4. $4 (reservations; all adults must be with a child).

DAILY DOUBLE, at FAO Schwarz, Fifth and 58th St. (644-9400), second floor. Weekdays: puppet show with Edna Schneider at 2:30; magic show by David Roth at 3. Free.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1. Tues. and Thurs. at 10:30 and 1:30, puppet theater with folk tales. 7/30, 1:30-3:30: a banner workshop, for ages 8 up. $2; reservations required.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. "Spice of Life" summer programs include workshops and other activities. Week of 7/25: "Tools Make It Easy."

SLEEPING BEAUTY, by the Theater Workshop, 317 Merrick Road, Lynbrook (516-599-1982). Sun. at 2 thru 8/7. $3.50. Reserve ahead.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br. Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight; Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Closed Sat.-Sun. during July & August. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

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43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed thru 8/2. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. & 8/6-9/5. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/15-9/6. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. & 7/29-9/6. **(E)** AE, CB, DC.

MAHARLIKA L'Auberge Philippine à New York—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 4:30-6:30. Complete L. Closed Sun. (I) AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed thru 7/31. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, mixed grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

UNCLE TANG—227 E. 45th St., 986-6085. Casual. Szechuan-Hunan. Spcls: crispy prawn with walnuts, orange beef, chicken soong. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. noon-11. Private parties for 12-120. **(I)** AE, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. *noon-11:30, Sat. to midnight.* Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FIGARO 44—153 W. 44th St., 354-1002. Dress opt. Italian-Continental. Spcls: angel hair alla pescatore, lamb chops, chicken alla principassa. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-midnight, Sat. from 3. Closed Sun. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. *Free D parking after 5:30, Sun. all day.* **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh *seafood.* Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. *Casual. French. Spcls: 7 varieties of fish,*

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roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L daily noon-3:30. D daily 5-11:30. Bar open til midnight. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruitti di mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. & 7/25-8/13. **(M)** AE, DC, MC, V.

GALLERIA—115 E. 57th St., 308-5511. Casual. Italian-French. Spcls: salads, pasta, cappuccino, espresso. Open Mon.-Sat. noon-10. Private parties for 100-200. Reduced rate P from 6. Sidewalk cafe. Pianist nightly. Closed Sun. AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 7/26. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E) (M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed thru 9/5. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: marinated squid salad, charcoal broiled Mediterranean shrimp *with Cajun rice; lobster in potato jackets with champagne,* mushrooms, and truffles; bing cherry sorbet. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. *Casual. American. Spcls: hamburgers, salads,* quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. *Casual. American-Continental. Spcls:* grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D *Mon.-Sat.* 3-10:30, *Sun. from* 1. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. *American-Continental.* Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

AMSTERDAM CAFE—1207 Amsterdam Ave., bet. 119th-120th Sts., 662-6330. Casual. *American-*Continental. Spcls: steaks, veal, seafood. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D daily 5-1 a.m. **(I-M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, *roast suckling pig, paella, shredded beef Cubana.* Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** AE, MC, V.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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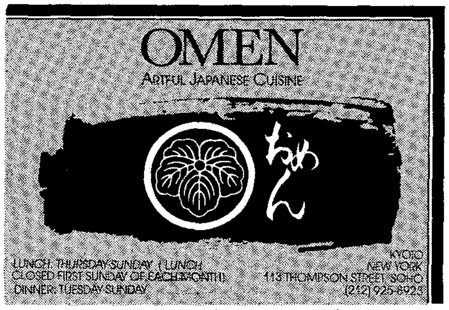

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/29, 30, The Ron Burton Quartet with Hakim Jami, Jesse Hameer, and Bobby Watson. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 7/25, Carol Harris; Cindy Devereaux. 7/26-31, Art Farmer Quartet with Chico Freeman. Tues.-Sat. at 8, *Piaf: A Love Song* - musical play featuring Dorothy Poste, Jiri Schubert and Max Mitchell. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 7/25-27, Linton Kwesi Johnson. 7/28-30, "An Evening of Dementia" with Dr. Demento. 7/31, Gary Puckett. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 8/27, jazz pianist Teddy Wilson, Mon.-Sat. at 9 and 11:15. Singer-pianist Ronnell Bright, Sun. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 7/26, The Paton Family. 7/30, Diamonds in the Rough featuring Artie Rose. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 7/25, 8/1, Ed Polcer's Quintet. 7/26-30, Balaban & Cats. 7/31, Lou Stein Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/26-31, Astrud Gilberto with Paula Jobim, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 7/25, 26, Brian Torff and Jim Roberts. 7/27, 28, Irene Datcher. 7/29, 30, Val Eley. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. 7/27-31, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 7/26-30, pianist Roland Hanna with Ron McClure on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 7/30, Jackie Cain and Roy Kral, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 8/1-13, Barbara Luna. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/30, Jon Hendricks and Company in *Reminiscing in Tempo,* Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 7/25, Squeaky Clean. 7/26, comedy night hosted by David Heenan. 7/27, Street the Beat; The George Theiss Band. 7/29, 30, Melanie. 7/31, Jazz Jam with Mark Suozzo. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Dee Archer. Tues., Todd Rice Trio. Wed., Raw Sugar. Thurs., Dill Burnett. Fri., Victoria Shaw Trio. Sat., Dee Archer Trio. AE, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 7/26, Everyman Band. 7/27, Phil Markowitz. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 7/26, Richard Thorne and the Side Effects. 7/27, Push-Ups. 7/28, Sandi Rose. 7/29, Usual Suspects. 7/30, Mixx. 7/31, Ethyl Eichelberger with Lou Tattou. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 7/25, 8/1, Gil Evans Orchestra. 7/26-30, Michal Urbaniak and Ursula Dudziak. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 7/26-30, Saundra McClain sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/25, Luis 'Perico' Ortiz with Chico Freeman. 7/29-31, Sarah Vaughan. Shows at 9:30 & 11:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 7/26-31, Hank Jones; Warne Marsh Quartet featuring George Mraz on bass. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 7/26-31, Buddy Tate with Ray Bryant and George Duvivier. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 7/25-8/9, The Countsmen with Earle Warren. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 7/25-30, pianist Joe Albany with Jeff Fuller on bass. Sun. at 8:30, pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 7/27, Memphis Slim; Dave Keyes. 7/28, The Mamas and the Poppas; Scioto County. 7/29, 30, Blackwater; Peach Fish Pie. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. Sat., comedienne Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 7/26-30, comedian Rich Hall. Shows Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 7/25-30, singer Larry Stuart with comedian-impressionist Dennis Blair, Wed.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., comedian Guy Davis with magician Iman. Thurs., comedian Terry Day. Fri., magician Slydini with comedian Keith Thomas. Sat., Imam with Keith Thomas. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/3, singer Michelle Celli with the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. 7/27-30, Red Parrot Orchestra. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 7/26, Edison Machado. 7/27, Cigano. 7/28, "Africa meets Brazil"—Adesanya African Drumming. 7/29, Pe de Boi'. 7/30, Loremil Machado and Sarava Bahia Band. 7/31, Lloyd McNeil Duet. AE, V

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Thru 7/30, Wed.-Sat. at 6:30, Murray Horwitz in *An Evening of Sholom Aleichem.* Thru 8/20, Thurs.-Sat. at 9, songwriter-pianist-comedian Michael Garin. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 7/25-30, comedian-impressionist Charles Pierce. 8/1-6, singer Judy Gibson. Mon.-Fri. at 11, Sat. at 8:30 & 11. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** *Banned in France*-comedy revue featuring the Bess Truman Players, Tues.-Thurs.-Sat. at 8 and 10:30. 7/27 at 8:30 & 10:45, The High Heeled Women. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway*, a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 7/29, 30, singer Grace Garland. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance*, a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V

SIROCCO—29 E. 29th St., 683-9409. Thru 9/25, *Summer In Sirocco* musical revue featuring Myra Seller, Aris San, Carmella Coren, Elias Gregory, Jackie Hazaar and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II*, a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

BERKSHIRE PLACE—21 E. 52nd St., 753-5800. **The Rendez-Vous:** Singer-pianist Irene Hartfield performs Tues.-Sat. from 8-1 a.m. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Thru 7/30, Dee Dee Kelly and The New York Express, Mon.-Sat., from 8-1 a.m. Disco until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun., with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. **Oak Room:** Pianist Mark Markley Pollard plays Mon.-Sat. from 5-8:30. AE, CB, DC, MC, V

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:**

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NIGHTLIFE

Thru 7/30, *Paradise on Ice* (ice revue) Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 9/4, Clifton Hayes, Tues.-Sun. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 8/6, The Laura Taylor Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. 7/25-9/5, Adam Makowicz AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 7/25, Robert Ray; Island Swing. 7/26, Boomers Town; Robert Ray. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/25, Kate Kane. 7/26, Lily Danielle; Patricia Granan. 7/27, Sue Rene Bernstein; Donna Baugh. 7/28, Mark Hooker; Lynn Lello. 7/29, Susan Burns; Teri Lynn Paul. 7/30, Diana Daniel; Kate Lyn Reiter. 7/31, Pat Stanley; Deco Dents. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 7/25, 31, 8/1, Dill Jones. 7/26-30, 8/2-6, John Eaton. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 7/30, pianist-singer Joe Derise. Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Byron Sommers plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11. AE, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Paul Page at the piano. Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., July 27

2:06/WQXR-AM/FM—Bach: *Cto in d for 2* Violins.
3:00/WNCN—Haydn: Violin Cto #1 in C (Zukerman).
WNYC—Schoeck: Elegie.
4:00/WNCN—Poulenc: Cello & Piano Sonata (Nelsova, Johannesen).
5:00/WNCN—Bach: Orchestral Suite #4 in D (Pinnock).
5:06/WQXR-AM/FM—Chopin: Polonaise in A-Flat.
6:00/WNCN—Dohnányi: Piano Qnt #1 in C, Op. 1 (New London Qnt).
6:30/WNYC—Borodin: Qnt in c (Vienna Octet).
7:00/WNCN—Wagner: Das Rheingold (Nimsgern, Becht, Haag, Demitz, Davies/Solti). 1983 Bayreuth Festival.
7:06/WQXR-AM/FM—Debussy: Rondes de Printemps from Images for Orchestra.
8:00/WNYC—Britten: 3rd Suite for Cello, Op. 87 (Carr, Grier).
8:06/WQXR-AM/FM—Britten: War Requiem (Vishnevskaya, Pears, Fischer-Dieskau/Britten).
10:00/WNCN—Janácek: Capriccio for Piano, Left Hand (Firkusny).
WNYC—Beethoven: String Qt in c-sharp (Bernstein). Simulcast with WNET-TV.
11:00/WNCN—Telemann: Qt for Flute, Oboe, Violin, Cello, & Continuo in G (Brüggen).

Thurs., July 28

2:06/WQXR-AM/FM—Strauss: Sinfonia Domestica.
3:00/WNCN—Schumann: Kinderscenen, Op. 15 (Horowitz).
WNYC—Music by Pierre Boulez.
4:00/WNCN—Mendelssohn: Violin Cto in d (Accardo/Dutoit).
5:00/WNCN—Mozart: Divertimento #1 for 2 Clarinets & Bassoon in B-Flat (Berkes, Mali, Hortobagyi).
5:06/WQXR-AM/FM—Bazzini: Dance of the Goblins.
6:00/WNCN—Telemann: Recorder Cto in C (Stangenberg/Kehr).
6:30/WNYC—Bizet: Sym in C (Munch).
7:00/WNCN—Dvorák: Cello Cto #2 in b, Op. 104 (Ormandy).
7:06/WQXR-AM/FM—Parry: Blest Pair of Sirens.
8:00/WNCN—Wagner: Die Walküre (Bailey, Altmeyer, Behrens/Solti). 1983 Bayreuth Festival.
WNYC—Scarlatti: 3 Sonatas in D (Pinnock).
8:06/WQXR-AM/FM—Arnold: Sym #3, Op. 63.
10:00/WNYC—Gabrieli: Motets (Gregg Smith Singers).
11:00/WNYC—Carter: Piano Sonata (Webster).

Fri., July 29

2:06/WQXR-AM/FM—Bach: Cello Cto in A.
3:00/WNCN—Pachelbel: Suite in f-sharp (Gerwig).
WNYC—Messiaen: Visions de l'Aren.
4:00/WNCN—Schubert: *Trio* #2 in B-Flat (Grumiaux Trio)
5:00/WNCN—Offenbach: Gaîté Parisienne (Maazel).
5:06/WQXR-AM/FM—Mendelssohn: On Wings of Song, Op. 34.
6:00/WNCN—Granados: Canciones amatorias (Caballé/Ferrer).
6:30/WNYC—Francaix: The Emperor's New Clothes (Stiegler).
7:06/WQXR-AM/FM—Haydn: Sym #12 in E.
8:00/WNCN—Wagner: Siegfried (Goldberg, Nimsgern, Behrens, Becht, Haag, Schweikart/Solti). 1983 Bayreuth Festival.
WNYC—Barber: 2nd Essay for Orch (Golshmann).
8:06/WQXR-AM/FM—Mathias: Harp Cto, Op. 50.
9:06/WQXR-AM/FM—Beethoven: *Piano Qt in* E-Flat (Drake, Manhattan String Qt).
10:00/WNYC—Mayer: Brief Candle (Harsanyi).
11:00/WNYC—New Sounds: Electronic music.

Sat., July 30

10:00 a.m./WNCN—Wagner: Götterdämmerung (Goldberg, Behrens, Norup, Haugland, Becht, Ewing, Fassbaender, Gjevang/Solti). Live from Bayreuth. Airs until 5 p.m.
10:06 a.m./WQXR-AM/FM—Dvorák: Violin Cto in a.
11:00 a.m./WNYC—Hovhaness: And God Created Great Whales (Kostelanetz).
12:00/WNYC—Sibelius: Sym #1 (Rozhdestvensky).
2:06/WQXR-AM/FM—Bizet: Carmen (Troyanos, Domingo, Van Dam/Solti).
5:00/WNCN—Tchaikovsky: Piano Cto #1 in b-flat, Op. 23 (Rudel). From the 1983 Waterloo Music Festival.
5:06/WQXR-AM/FM—Grieg: Symphonic Dance #3, Op. 64.
6:00/WNYC—Prairie Home Companion.
7:00/WNCN—Dukas: Variations, Interlude & Finale on a Theme by Rameau (Johannesen).
8:00/WNCN—Puccini: I Crisantemi (Juilliard String Qt).
WNYC—Sibelius: Lemminkainen Suite, Op. 72 (Berglund).
9:00/WKCR—Opera Topics: Paris International Singing Competition.
WNCN—Mozart: Cosi Fan Tutte (Janowitz, Grist, Fassbaender, Prey/Böhm).
9:06/WQXR-AM/FM—Schubert: Sym #9 "The Great" (Leinsdorf).

Sun., July 31

10:00 a.m./WNYC—Bach: Sonata in E-Flat (Wilson, Allen).
10:06 a.m./WQXR-AM/FM—Mozart: Horn Cto #2 in E-Flat.
11:00 a.m./WNCN—Mozart: Sym #34 in C (Marriner).
12:00/WNCN—Fauré: Qt in e, Op. 121 (Loewenguth String Qt).
WNYC—Mozart: Idomeneo (Pavarotti, Troyanos, Popp, Connell, Lewis, Jenkins/Levine). Live from the 1983 Salzburg Festival.
1:00/WNCN—Liszt: Piano Cto #2 in A (Watts/Foss).
3:00/WNCN—Chopin: Piano Sonata #3 in b, Op. 58 (Argerich).
3:06/WQXR-AM/FM—Rachmaninoff: Symphonic Dances, Op. 45.
4:00/WNCN—Wagner: Kaisermarsch (Janowski).
5:06/WQXR-AM/FM—Great Artists: Conductor Maxim Shostakovich.
6:00/WNCN—Schumann: Sym #4 in d, Op. 120 (Tennstedt).
6:30/WNYC—Folk & Baroque: Recordings of contemporary American folk music.
7:00/WNCN—Debussy: La Mer (Markevitch).
7:06/WQXR-AM/FM—Mozart: Sym #24 in B-Flat.
8:00/WNCN—Zemlinsky: Lyric Sym for Orch (Varady, Fischer-Dieskau/Maazel).
WNYC—Brahms: Violin Cto in D, Op. 77 (Zweden/Haitink).
8:06/WQXR-AM/FM—Goldmark: The Queen of Sheba (Kincses, Takacs, Jerusalem, Solyom-Nagy/Fischer).
10:00/WNCN—Nielsen: Qt in f, Op. 5 (Nielsen String Qt).

Mon., Aug. 1

2:06/WQXR-AM/FM—Beethoven: Sym #9 in d.
3:00/WNCN—Haydn: Qt in A, Op. 20, #6 (Aeolian String Qt).
WNYC—Hykes: Hearing Solar Winds (Harmonic Choir).
4:00/WNCN—Schubert: *Sym #6 in C* (Mehta).
5:06/WQXR-AM/FM—Howells: Procession.
6:30/WNYC—Shostakovich: Sym #6 (Stokowski).
7:00/WNCN—Hindemith: Mathis der Maler: Symphonic Interludes (Steinberg).
7:06/WQXR-AM/FM—Mozart: Qt #8 in F.
8:00/WNCN—Morley: Dances for Broken Consort (Munrow).
WNYC—Prokofiev: Piano Sonata #9 (Sandor).
8:06/WQXR-AM/FM—Bernstein: Sym #1.
9:00/WNCN—Schoenberg: 6 Little Pieces, Op. 10 (Ax).
9:06/WQXR-AM/FM—Bruckner: Sym #8 in c.
10:00/WNYC—Poulenc: Mass in G (Iselor).
11:00/WNCN—Beethoven: Qnt in C, Op. 29 (Members of the Vienna Octet).
WNYC—Stravinsky: L'Histoire du Soldat Suite (Guinjoan).

Tues., Aug. 2

2:06/WQXR-AM/FM—Mozart: Piano Cto #9 in E-Flat.
3:00/WNCN—Prokofiev: Scythian Suite, Op. 20 (Leinsdorf).
4:00/WNCN—Chopin: Piano Cto #1 in e, Op. 11 (Gilels/Ormandy).
5:06/WQXR-AM/FM—Schumann: Bilder aus Osten, Op. 66.
6:00/WNCN—Fauré: Masques et Bergamasques, Op. 112 (Gedda/Plasson).
6:30/WNYC—Elgar: Cello Cto (Du Pré/Barbirolli).
7:00/WNCN—Bliss: Viola & Piano Sonata (Vardi, Weinstock).
7:06/WQXR-AM/FM—Bach: Cello & Piano Sonata #2 in D.
8:00/WNYC—Haydn: Sym #31 in D (Schwarz).
8:06/WQXR-AM/FM—Beethoven: Piano Cto #5 in E-Flat.
9:00/WNCN—Bach: Harpsichord Cto in d (Wolinsky).
10:00/WNYC—Schutz: Italian Madrigals (Rilling).
11:00/WNYC—Elgar: Piano Qnt in a (Cassini, Aeolian String Qt).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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TELEVISION

Daytime, July 27-29 and August 1-2

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Twenty-Minute Workout
🅗 Tue/Video Jukebox
🅢 Tue/**Movie:** My Champion

6:15
🅢 Wed/**Movie:** Challenge to Be Free

6:30
❷ News
❹ Early Today
❺ Groovie Goolies
⓫ Krofft Superstars
🅗 Wed/Last Tribes of Mindanao
Thu/**Movie:** Odyssey of the Pacific
Fri/Little Orbit, The Astro Dog
Mon/Magic Hosted by Shari Lewis
Tue/**Movie:** Odyssey of the Pacific
🅢 Fri/My Mother Was Never a Kid
Mon/Faerie Tale Theatre

7:00
❷ Morning News
❹ Today
❺ Spiderman
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Great Space Coaster

7:30
❺ Popeye
❾ Jim Bakker
⓫ Josie and the Pussycats
🅗 Wed/**Movie:** The Pirate Movie
Mon/Camelot
🅢 Thu/Mark Twain Theatre
Fri/**Movie:** Legend of the Wild
Mon/**Movie:** Pygmalion

8:00
❺ Bugs & Porky
⓫ Tom and Jerry
🅗 Thu/The Who Tour 1982
Fri/**Movie:** Breakthrough
Tue/**Movie:** Force 10 From Navarone
🅢 Wed/**Movie:** Oliver Twist
Tue/Barry Manilow

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
⓫ Superfriends

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
❾ Straight Talk
⓫ Pink Panther

9:30
❷ Jokers Wild
❺ My Three Sons
⓫ Munsters
🅗 Wed,Fri/Fraggle Rock
Thu/Video Jukebox
🅢 Wed,Fri,Mon/Aerobicise

10:00
❷ $25,000 Pyramid
❹ Diff'rent Strokes
❺ Welcome Back Kotter
❾ Romper Room
⓫ F Troop
🅗 Wed/Camelot
Thu/**Movie:** The White Lions
Fri/**Movie:** Attack Force Z
Mon/**Movie:** Firefox
Tue/**Movie:** Mommie Dearest
🅢 Wed/**Movie:** The Red Badge of Courage
Thu/**Movie:** The Scapegoat
Fri/**Movie:** The Opposite Sex
Mon/**Movie:** This Could Be the Night
Tue/**Movie:** Three Little Words
🅦 Wed/**Movie:** Goldwyn Follies
Thu/**Movie:** The Tempest
Fri/**Movie:** Rocky 3
Mon/**Movie:** Oh, God!
Tue/**Movie:** Treasures of the Snow

10:30
❷ Child's Play
❹ Sale of the Century
❺ All in the Family
❼ Card Sharks
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Tom Cottle
❼ Too Close For Comfort
❾ News

11:30
❹ Dream House
❺ Midday
❼ Loving
❾ You Asked For It
⓫ Rhoda
🅗 Fri/**Movie:** Under the Rainbow
🅢 Wed/Hollywood

12 NOON
❷ Tattletales
❹ Facts of Life
❼ Family Feud
❾ ⓫ News
🅗 Thu/Howard Hughes
Mon/The Who Tour 1982
🅢 Wed/**Movie:** Pygmalion
Thu/Sinatra
Fri/Rick Springfield
Mon/**Movie:** Firefox
Tue/**Movie:** Adventures of the Wilderness Family
🅦 Public Affairs

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie:** The Suicide's Wife (1979). Angie Dickinson, Gordon Pinsent.
Thu/**Movie:** Johnny Guitar (1953). Joan Crawford, Scott Brady.
Fri/**Movie:** The Farmer's Daughter (1947). Loretta Young, Joseph Cotten.
Mon/**Movie:** Charro (1969). Elvis Presley, Ina Balin.
Tue/**Movie:** Roseanna McCoy (1949). Farley Granger, Joan Evans.
🅗 Wed/**Movie:** Six Pack
Tue/Video Jukebox
🅦 Vegetable Soup

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/To be announced
Thu/**Movie:** Never a Dull Moment (1950). Irene Dunn, Fred MacMurray.
Fri/**Movie:** My Favorite Wife (1940). Cary Grant, Irene Dunne.
Mon/**Movie:** Between Heaven and Hell (1956). Robert Wagner, Terry Moore.
Tue/**Movie:** Little Minister (1934). Katharine Hepburn, John Beal.
🅗 Thu/**Movie:** Ruckus
Tue/**Movie:** Time After Time
🅦 Wed/**Movie:** Yankee Doodle Dandy
Thu/**Movie:** Find the Lady
Fri/Best of Floyd
Mon/**Movie:** Agency
Tue/**Movie:** Tell Me a Riddle

1:30
❷ As the World Turns
❾ Wed/**Baseball:** Mets vs. Atlanta Braves
🅗 Fri/Some Call Them Freaks
Mon/**Movie:** Ruckus
🅢 Thu/**Movie:** Papillon
Fri/Aerobicise

2:00
❹ Another World
❺ Make Room For Daddy
❼ One Life to Live
🅢 Wed/Aerobicise
Fri/**Movie:** The Unholy Garden
Tue/**Movie:** The Toast of New Orleans
🅦 Fri/**Movie:** The Lady With Red Boots

2:15
🅢 Mon/Aerobicise

2:30
❷ Capitol
❺ Popeye
⓫ Mon-Thu/Magic Garden
Fri/Big Blue Marble
🅗 Wed/Gabe Kaplan as Groucho
Thu/**Movie:** Hanky Panky
Fri/**Movie:** Breakthrough
🅢 Wed/**Movie:** Liar's Moon
Mon/**Movie:** Pygmalion
🅦 Thu/**Movie:** Masked Avengers

3:00
❷ Guiding Light
❹ Wed-Fri/Fantasy
Mon-Tue/Personal & Confidential
❺ Hanna Barbera
❼ General Hospital
❾ Thu-Tue/Ironside
⓫ Tom and Jerry
🅗 Mon/Howard Hughes
Tue/P.T. Barnum and His Human Oddities
🅦 Mon/C.B. Heroes
Tue/**Movie:** Just Tell Me What You Want

3:30
❺ Bugs & Porky
⓫ Scooby Doo
🅢 Fri/My Mother Was Never a Kid
🅦 Wed/**Movie:** Guys and Dolls

4:00
❷ Barnaby Jones
❹ Mary Tyler Moore
❺ Little Rascals
❼ Edge of Night
❾ Wed/**Movie:** Crisis in Mid-Air (1979). George Peppard, Karen Grassle.
Thu/**Movie:** Mitchell (1975). Joe Don Baker, Martin Balsam.
Fri/**Movie:** Ruby (1977). Piper Laurie, Stuart Whitman.
Mon/**Movie:** Relentless (1977). Will Sampson, Monte Markham.
Tue/**Movie:** Fireball Foreward (1972). Ben Gazzara, Eddie Albert.
⓫ Pink Panther
⓭ Sesame Street (cc)
🅗 Wed/The Cat in the Hat
Fri/Little Orbit, the Astro Dog
Mon/The Lorax by Dr. Seuss
Tue/**Movie:** Odyssey of the Pacific
🅢 Thu/Benji Takes a Dive
Tue/Jenny Koo Koo
🅦 Fri/**Movie:** The Salamander
Mon/**Movie:** Mommie Dearest

4:30
❹ More Real People
❺ Gilligan's Island
❼ People's Court
⓫ Mork and Mindy
🅗 Wed/Fraggle Rock
Thu/**Movie:** Odyssey of the Pacific
Mon/Magic Hosted by Shari Lewis
🅢 Wed/**Movie:** Oliver Twist
Thu/Ann of the Wolf Clan
Fri/Faerie Tale Theatre
Mon/Piece of Cake
Tue/**Movie:** Oliver Twist
🅦 Thu/**Movie:** Your Turn, My Turn

5:00
❷ ❹ ❼ News
❺ 6 Million Dollar Man
⓫ Little House on the Prairie
⓭ Mister Rodgers
🅗 Wed/**Movie:** Haywire
🅢 Mon/**Movie:** My Champion
🅦 Tue/**Movie:** Sunday In the Country

5:30
⓭ Electric Company
🅗 Fri/Fraggle Rock
Mon/**Movie:** Six Pack
Tue/Video Jukebox
🅢 Thu/**Movie:** Star Wars
Fri/**Movie:** Grease 2

Evening, July 27-29 and August 1-2

Wed., July 27

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ Laverne & Shirley
⓭ Reading Reading
㉑ Summer Bookwatch
㉛ Brooklyn College Presents
🅢 Crosby, Stills, & Nash

6:30
❺ Man About the House
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Reading Rainbow
㉛ City Comment
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vegas
⓫ Alice
⓭ Nightly Business Report
㉑ Doctor in the House
㉛ Righteous Apples
🅦 **Movie:** The Music Man

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ Woodwright's Shop
㉛ Reading Rainbow
🅗 Camelot

8:00
❷ **Movie:** The Ordeal of Dr. Mudd. Dennis Weaver, Susan Sullivan.
❹ Real People
❺ PM Magazine
❼ Fall Guy
❾ **Movie:** They Call It Murder (1971). Jim Hutton, Jessica Walter. A D.A. investigates a murder involving a sizable insurance claim.
⓫ **Special:** Journey Into the Twilight Zone
⓭ Summer Judgment
㉑ All Creatures Great and Small
㉛ Burglar Proofing
🅝 **Movie:** The Seven Samurai
🅢 Paper Chase—The Second Year

8:30
㉛ Say Brother

9:00
❹ Facts of Life
❺ Merv Griffin
❼ The Hamptons
㉑ Monty Python

31 Videoville
S **Movie:** Zapped!

9:30
4 Buffalo Bill
21 Hitchhiker's Guide to the Galaxy

9:45
W **Movie:** Yankee Doodle Dandy

10:00
4 The News Is the News
5 11 News
7 *Dynasty (cc)*
9 Meet the Mayors
13 Bernstein/Beethoven
21 Fall and Rise of Reginald Perrin
31 Matters of Life and Death
H **Movie:** Six Pack

10:30
4 Taxi
9 Newark and Reality
11 News
21 Good Neighbors
31 Monterey Historic

10:40
S Gallagher

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Masterpiece Theatre: A Town Like Alice
21 Inside Business Today
S **Movie:** Double Exposure

11:30
2 **Movie:** Police Story: River of Promises (1978). Richard Yniguez, Joe Santos.
4 Tonight
5 Starsky & Hutch
7 *Nightline*
9 The Saint
11 Honeymooners
21 Latenight

11:45
H Not Necessarily the News

12 **MIDNIGHT**
11 Saturday Night
N **Movie:** The Fireman's Ball
W **Movie:** Vista Valley P.T.A.

12:15
H **Movie:** The Pirate Movie

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector

12:40
S **Movie:** Friday the 13th

1:00
5 Hogan's Heroes
7 **Movie:** Harem Scarum (1965). Elvis Presley, Mary Ann Mobley.
9 Outer Limits
11 *Twilight Zone*

1:30
4 11 News
5 Chico and the Man
W **Movie:** Friday the 13th, Part 3

2:00
2 News
5 **Movie:** Lives of Jenny Dolan (1975). Shirley Jones, Steven Boyd. A governor's assassination, in connection with other killings, spurs an investigation.
9 Joe Franklin
11 Rookies
H **Movie:** Tarzan, the Ape Man

2:15
S **Movie:** Liar's Moon

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Station West (1948). Dick Powell, Jan Greer. An army officer must uncover a hijacking and a murder.
11 **Movie:** Jackpot (1962). William Hartnell, Betty McDowall. An ex-con returns home to a wife who doesn't want him.

3:30
4 Bob Newhart
W **Movie:** The Music Man

3:55
H Camelot

4:00
4 Here's Lucy

4:05
S **Movie:** Zapped!

4:30
4 News
11 Abbott & Costello

5:00
11 Focus: N.J.

5:30
4 Health Field
5 Christian Children's Fund
7 Richard Simmons
9 Morning Stretch
11 News

5:40
S Crosby, Stills, & Nash

Thu., July 28

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 N.Y.U. Broadcast Lab
H Video Jukebox

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
H Howard Hughes
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Voices of Inspiration
W Music and Shorts

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Bits, Bytes, and Buzzwords
31 Minority Enrollment
H The Who Tour 1982
S Sinatra
W ***Baseball:** Mets vs.* Pittsburgh Pirates

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 **Movie:** Shooting Stars (1983). Billy Dee Williams, Parker Stevenson.
9 The Changing Family: Happily After After
11 **Movie:** Paradise Alley (1978). Sylvester Stallone, Anne Archer. Three brothers make enough money in *wrestling to move up in* the world.
13 Monty Python
21 Long Island Week
31 Tony Brown's Journal
N **Movie:** The Girls on the Beach

8:30
5 Carol Burnett
13 Sneak Previews
21 Under Sail
31 Afro-American Perspective

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
9 **Movie:** Swingin' Summer (1965). James Stacy, Martin West. Teenagers open a music hall on a lake site.
13 Great Performances: Tinker, Tailor, Soldier, Spy
21 Sneak Previews
31 A Place in Time
H **Movie:** Penitentiary 2
S Lone Star Bar & Grill

9:30
4 A Girl's Life
21 This Old House
31 Scott Joplin

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Evening at Pops—Toots Thieleman
21 Long Island Speak-Out
31 Looking East
N **Movie:** Where the Boys Are
W Men at Work

10:30
9 New Jersey Report
11 News
S Best of Bizarre

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 **Movie:** The Story of Dr. Wassell (1944). Gary Cooper, Laraine Day.
21 Long Island Week
H Comedy Store's 11th Anniversary Show
S Loving Friends and Perfect Couples

11:05
W **Movie:** Expose

11:30
2 **Movie:** The Lindbergh Kidnapping Case (1976). Cliff de Young, Sian Barbara Allen.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight
S A New Day in Eden

12 **MIDNIGHT**
9 CNN Headline News
11 Saturday Night
H **Movie:** Friday the 13th, Part 3
N **Movie:** Ashes and Diamonds
S **Movie:** Star Wars

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
W **Movie:** Fast Walking

12:40
2 McCloud

1:00
5 Hogan's Heroes
7 **Movie:** Spinout (1966). Elvis Presley, Shelley Fabares.
9 World Vision Special
11 Twilight Zone

1:30
4 11 News
5 Chico and the Man

1:40
H **Movie:** The Soldier

2:00
2 News
5 **Movie:** Wusa (1970). Paul Newman, Joanne Woodward. A former musician becomes caught up in a political plot.
9 Joe Franklin
11 Rookies
S **Movie:** Penitentiary 2

2:30
4 Mary Tyler Moore
W **Movie:** The Tempest

3:00
4 Mary Tyler Moore
9 **Movie:** Corvette K-225 (1943). Randolph Scott, Ella Raines. Canadian officer tries to save a navy boat from enemy attack.
11 **Movie:** Journey to the Seventh Planet (1963). John Agar, Greta Thyssen. Earthlings find beautiful women on a very cold planet.

3:10
H **Movie:** Hanky Panky

3:30
4 Bob Newhart

3:50
S **Movie:** Papillon

4:00
4 Here's Lucy
W **Movie:** Your Turn, My Turn

4:30
4 News
11 Abbott and Costello

5:00
11 Biography
H The Who Tour 1982

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., July 29

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Laverne and Shirley
13 Reading Rainbow
21 *Summer Bookwatch*
H **Movie:** Under the Rainbow
W Far Out Fourth

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Comments
W **Movie:** Rocky 3

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me
S Rick Springfield

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets vs. Pittsburgh Pirates
11 Odd Couple
13 Washington Week in Review
21 Nature of Things
31 Sharing the Dream: Tony Cade Bambara
H **Movie:** Lookin' to Get Out
N **Movie:** And Now For Something Completely Different

8:30
5 Healthbeat
7 ABC Comedy Special
11 **Baseball:** Yankees vs. Chicago White Sox
13 Wall $treet Week

9:00
2 Dallas
4 Eischeid
5 Merv Griffin
7 **Movie:** Golden Gate (1981). Perry King, Richard Kiley.
13 Latinos: A Growing *Force in U.S. Politics*
21 **Movie:** Oliver Twist (1933). Dickie Moore, Irving Pachel.
31 Amanecer
S **Movie:** The Pirate Movie
W **Movie:** The Lady With Red Boots

9:30
31 Presente

10:00
2 Falcon Crest
5 News
13 Faces of Medicine
31 Masterpiece Theatre: A Town Like Alice
H **Movie:** Zapped!
N **Movie:** Cutter's Way

10:30
13 Native Americans
21 Swingin' the Blues

10:40
9 Kiner's Korner

11:00
2 4 7 11 News
5 M*A*S*H
9 FM-TV
13 **Movie:** The Black Cat (1934). Boris Karloff, Bela Lugosi.
21 Long Island Week
31 Music Video Party
S **Movie:** Summer Lovers
W Leonard Report

11:30
2 **Movie:** The Exorcist II: The Heretic (1977) Linda Blair, Richard Burton.
4 Tonight
5 Starsky and Hutch
7 Nightline
11 News
21 *Latenight*
W **Movie:** American Nightmare

11:45
H Not Necessarily the News

12 **MIDNIGHT**
11 Honeymooners
N **Movie:** Yankee Doodle Dandy

12:15
H **Movie:** The House Where Evil Dwells

12:30
4 Friday Night Videos
5 Mary Hartman, Mary Hartman
7 News One on One
11 Saturday Night

12:45
S **Movie:** The Beach Girls

1:00
5 Soul Train
7 **Movie:** Live a Little, Love a Little (1969) Elvis Presley, Rudy Vallee.
9 Outer Limits
W **Movie:** Sandstone

1:30
11 News

1:45
2 **Movie:** The Love Boat (1976). Gabe Kaplan, Cloris Leachman.

1:50
H **Movie:** Attack Force

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:20
S **Movie:** *Squeeze Play*

2:30
5 **Movie:** Horsefeathers (1932). The Marx Brothers. Groucho takes on a college presidency
W **Movie:** Waltz Across Texas

3:00
4 Mary Tyler Moore
9 **Movie:** The Great Man (1957). Jose Ferrer, Julie London. A reporter discovers new information about the death of an important humorist.
11 Rodeo Superstars Championship

3:25
H **Movie:** Eye of the Needle

3:30
4 Mary Tyler Moore

SOLUTIONS TO LAST WEEK'S PUZZLES

	C		F		S		O	R	D	A	I	N	E	D
A	R	M	L	E	T		R		I		N		A	
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TELEVISION

3:40
2 **Movie:** Honor Thy Father (1973). Raf Vallone, Richard Castellano.

4:00
4 Bob Newhart
11 Candid Camera
S **Movie:** The Unholy Garden

4:30
4 Here's Lucy
11 Abbott and Costello
W Tim Reid

5:00
4 News
11 Biography

5:20
H Not Necessarily the News

5:30
2 Public Hearing
11 Gigglesnort Hotel
S **Movie:** Faerie Tale Theatre

5:35
9 **Movie:** The Enchanted Cottage (1945). Robert Young, Dorothy McGuire. Mutual unhappiness brings two people together.

Mon., Aug. 1

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 All About TV

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Up and Coming
S Faerie Tale Theatre
W **Movie:** Heartaches

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Photo Show
31 Opening Night
H Fraggle Rock

8:00
2 Square Pegs
4 Love, Sidney
5 PM Magazine
7 **Baseball:** Yankees vs. Chicago White Sox
9 **Movie:** Nashville (1975). Henry Gibson, Lily Tomlin. A political tragedy occurs in the midst of the musical city.
11 **Movie:** In the Heat of the Night (1967). Sidney Poitier, Rod Steiger.
13 Under Sail
21 Jacques Cousteau: The Water Planet
31 Decade of Discontent
H S **Movie:** Firefox
N **Movie:** Bruce vs. Bill

8:30
2 Branagan & Mapes
4 Family Ties
5 Carol Burnett
13 Training Dogs the Woodhouse Way

8:40
W Richard Brown

9:00
2 Tucker's Witch
4 **Movie:** Mirror, Mirror (1979). Lee Meriwether, Loretta Swit.
5 Merv Griffin
13 Great Performances: Brideshead Revisited
21 Summer of Judgment
31 Cityscope
W **Movie:** Agency

9:30
31 Computer Programming

10:00
2 Cagney & Lacey
5 11 News
13 Magic of Dance
31 Therese Racquin
H **Movie:** The Soldier
N **Movie:** Hit

10:30
11 News
S Best of Bizarre

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Austin City Limits
21 Tony Brown's Journal
S **Movie:** The Stud
W **Movie:** Nice Dreams

11:30
2 Hart to Hart
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 The Saint
11 Honeymooners
21 Latenight
H Howard Hughes

12 **MIDNIGHT**
11 Saturday Night
13 Nonfiction Television

12:15
N **Movie:** Head

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 CNN Headline News
H **Movie:** Lookin' to Get Out
W **Movie:** Liz

12:35
S **Movie:** Zapped

12:40
2 Columbo

1:00
5 Hogan's Heroes
7 **Movie:** An American in Paris (1951). Gene Kelly, Leslie Caron.
9 Outer Limits
11 Twilight Zone

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Rookies
W **Movie:** Heartaches

2:15
S **Movie:** The Beach Girls

2:20
H **Movie:** Zapped

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Carefree (1938). Fred Astaire, Ginger Rogers. A psychiatrist helps a couple with marriage problems.
11 **Movie:** The Black Sabbath (1964). Boris Karloff, Jacqueline Pierreux. Three tales—about a vampire, a ghost, and a dead man's ring.

3:20
5 Off the Set

3:30
4 Bob Newhart

4:00
4 Here's Lucy
H **Movie:** Six Pack
S **Movie:** The Stud
W **Movie:** Smash Palace

4:30
4 News
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
5 Christian Children's Fund
7 Richard Simmons
9 Morning Stretch
11 News

5:35
S Best of Bizarre

Tue., Aug. 2

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Laverne & Shirley
13 31 Reading Rainbow
21 Summer Bookwatch
H **Movie:** Force 10 From Navarone
S Barry Manilow

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Que Pasa U.S.A.
W Best of Floyd

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Here's to Your Health
31 Tony Brown's Journal
W **Baseball:** Mets vs. Montreal Expos

8:00
2 On the Road With Charles Kuralt
4 The A Team
5 PM Magazine
7 The 1/2 Hour Comedy Hour
9 **Movie:** Crash Dive (1943). Tyrone Power, Anne Baxter. A commander prepares for a raid on the Nazis.
11 **Baseball:** Yankees vs. Toronto Blue Jays
13 Nova
21 Great Railways of the World
31 With Ossie and Ruby
H S **Movie:** The Best Little Whorehouse in Texas
N **Movie:** The Apple Game

8:30
2 Our Times With Bill Moyers
5 Carol Burnett
7 Joanie Loves Chachi (cc)
31 Detroit Black Journal

9:00
2 **Movie:** The Promise (1979). Kathleen Quinlan, Stephen Collins.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 Lifeline
21 Masterpiece Theatre: A Town Like Alice
31 Evening at Pops

9:30
7 9 to 5 (cc)

10:00
4 St. Elsewhere
5 News
7 Hart to Hart (cc)
9 9 on N.J.
13 Years of Darkness
21 Bernstein/Beethoven
31 Great Performances: Brideshead Revisited
H Comedy Store's 11th Anniversary Show
N **Movie:** Ashes and Diamonds
S Spectacular Evening in Canada
W **Movie:** Just Tell Me What You Want

10:30
9 N.J. People
11 News

11:00
2 4 7 11 News
5 M*A*S*H
9 In Search Of
H **Movie:** Fighting Back
S Loving Friends and Perfect Couples

11:25
13 **Movie:** Laughter (1930). Nancy Carroll, Fredric March.

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 The Saint
11 Odd Couple
21 Latenight
S A New Day in Eden

12 **MIDNIGHT**
11 Honeymooners
N **Movie:** The Boogey Man
S Barry Manilow
W **Movie:** 3 Swedish Girls in Hamburg

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 CNN Headline News
11 Saturday Night

12:40
2 McMillan

H **Movie:** Force 10 From Navarone

1:00
5 Hogan's Heroes
7 **Movie:** The Love Boat II (1977). Hope Lange, Bert Convy
9 World Vision

1:30
4 11 News
5 Chico and the Man
W **Movie:** Mother's Day

1:50
S **Movie:** Penitentiary 2

2:00
2 News

5 **Movie:** Libeled Lady (1936). Myrna Loy, Jean Harlow While a woman and her husband's best friend are falling in love, the husband finds a new attraction.
9 Joe Franklin
11 Rookies

2:30
4 Mary Tyler Moore

2:45
H **Movie:** Penitentiary 2

3:00
4 Mary Tyler Moore
9 **Movie:** The Gay Divorcee (1934). Fred Astaire, Ginger Rogers. A dancer pursues an elusive woman.
11 **Movie:** D.O.A. (1949). Edmond O'Brien, Pamela Britton. A poisoned man looks for his would-be murderer.
W **Movie:** Sunday in the Country

3:30
4 Bob Newhart

3:45
S Spectacular Evening in Canada

4:00
4 Here's Lucy

4:30
4 News

4:40
H Comedy Store's 11th Anniversary Show

4:45
W Shorts and Music

5:00
11 Biography
S Jenny Koo Koo

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S **Movie:** Oliver Twist

Weekend, July 30-31

Sat., July 30

6:00
2 Patchwork Family
4 Agriculture USA
5 Pattern For Living
11 News
H **Movie:** The White Lions

6:30
4 Sonrisas
5 Insight
7 News
11 Carrascolendas
S **Movie:** Challenge to Be Free

7:00
2 *Captain Kangaroo*
4 Infinity Family
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Sport Billy

7:30
4 Comic Book Kids
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Doctor Snuggles

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Pink Panther
31 Carrascolendas
H Video Jukebox
S **Movie:** Small Town Girl

8:30
2 Pandamonium
4 Shirt Tales
5 America Works
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Essence
13 Mr. Rogers
31 Studio See
H **Movie:** Victory

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 I Love Lucy
9 Nine on N.J.
11 Wall Street Journal Report
13 Sesame Street
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
5 All in the Family
7 Pac-Man
9 Davey and Goliath
11 *Herald of Truth*
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr Who
11 Gospel Hour
13 A *Prospect of Whales*
31 Sonrisas
S **Movie:** Carbine Williams
W **Movie:** Lawless Rider

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H **Movie:** Arthur

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw

11:30
2 Bugs Bunny/Road Runner
13 Dimensions

11:45
W **Movie:** Grease 2

12 **NOON**
2 Gilligan's Planet
4 Thundarr
5 Get Smart
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
S Six Pack

12:30
2 New Fat Albert Show
4 Flash Gordon
5 America's Top Ten
7 American Bandstand
11 At the Movies
13 Square Foot Gardening
21 This Old House
H Billy Joel

1:00
2 Blackstar
4 The Law Works
5 **Movie:** Stoner (1979). George Lazenby, Angela Mao.
9 Barbara Mandrell and the Mandrell Sisters
11 **Movie:** Cantonen Iron Kung Fu. Liang Jia.
13 **Tennis:** Mutual Benefit Live Open
21 Victory Garden

1:30
2 Children's Film Festival
4 Baseball Bunch
7 Sha Na Na
21 Square Foot Gardening

2:00
2 Kidsworld
4 NBC Sports: 30 Rock
7 Wide World of Sports: AFC-NFC Hall of Fame Game
9 Outdoor Life
21 Woodwright's Shop
H **Movie:** The White Lions
S **Movie:** Papillon
W **Movie:** Goldwyn Follies

2:15
4 **Baseball:** Milwaukee Brewers vs. Boston Red Sox

2:30
2 Public Hearing
9 New York Mets Old Timers Day Festival
21 Gourmet Cooking
31 Matinee at the Bijou

3:00
2 **Movie:** Murder or Mercy (1974). Melvyn Douglas, Bradford Dillman.
5 **Movie:** Bloody *Avengers (1979).*
11 **Movie:** Spectre (1977). Robert Culp, Ann Bell.
13 French Chef
21 Great Chefs of New Orleans

3:30
13 Sneak Previews
21 Victory Garden

4:00
9 **Baseball:** Mets vs. *Pittsburgh Pirates*
13 Nova
21 Square Foot Gardening
31 Johnny Appleseed
H Video Jukebox
W **Movie:** When I Am King

4:30
2 **Golf:** Canadian Open
21 Woodwright's Shop
31 This Old House
H **Movie:** Ruckus
S **Movie:** Challenge to Be Free

5:00
4 NFL's Best Ever—The Quarterback
5 Mission: Impossible
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Last Chance Garage

5:30
13 Open Mind
31 Lawmakers
W **Movie:** *Falling in Love Again*

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
H **Movie:** Victory
S Paper Chase—The Second Year

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 *European Journal*

6:40
9 Kiner's Korner

7:00
2 News
4 *Prime of Your Life*
5 Miller's Court
7 **Special:** The Battered Badge
9 Racing From Saratoga
11 Dance Fever
13 *Inside Albany*
21 Wall Street Week
31 Reading Rainbow
S **Movie:** Popeye

7:30
2 2 on the Town
4 *Family Feud*
5 All in the Family
9 Road to L.A
11 Solid Gold
13 Agronsky and Company
21 Inside Albany
31 Opening Night
W **Movie:** Grease 2

8:00
2 Seven Brides for Seven Brothers
4 Diff'rent Strokes
5 **Movie:** I Am a Fugitive From a Chain Gang (1932). Paul Muni. George Raft.
7 T.J. Hooker (cc)
13 Search For the Nile
21 Lifeline
31 Homecomin'
H **Movie:** Fighting Back
N **Movie:** The Boat

8:30
4 Silver Spoons
9 Cosmos Soccer
11 **Movie:** Marriage on the Rocks (1965). Frank *Sinatra, Deborah Kerr* A woman divorces her husband to marry his best friend.

9:00
2 **Movie:** Holocaust *2000 (1978).* Kirk Douglas, Simon Ward
4 Quincy
7 Love Boat (cc)
13 Masterpiece Theatre Anna Karenina
21 Brideshead Revisited (cc)

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31 N.Y.U. Broadcast Lab
S **Movie:** Private Lessons

9:30
31 Kennedy Center Tonight: My Father Stravinsky
W **Movie:** Montenegro

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
13 **Movie:** I'm No Angel (1933). Mae West, Cary Grant.
21 Henry Moore
H Billy Joel

10:30
5 Black News
9 CNN Headlines News
11 News
N **Movie:** Saint Jack
S Gallagher

11:00
2 4 7 News
5 **Movie:** Cross of Iron (1977). James Coburn, Maximillian Schell. WW2 drama.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
S Best of Bizarre

11:15
W **Movie:** Cinderella

11:30
4 Twilight Theatre 2
9 Harness Racing From Roosevelt Raceway
11 Honeymooners
13 Great Performances: Tinker, Tailor, Soldier, Spy
H **Movie:** Friday the 13th, Part 3
S **Movie:** Double Exposure

11:45
2 Sportspeople
7 **Movie:** Soylent Green (1973). Charlton Heston, Chuck Connors.

12 MIDNIGHT
2 **Movie:** Airport (1970). Dean Martin, Burt Lancaster.
9 Championship Wrestling
11 Laugh Trax

12:25
N **Movie:** Targets

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** Corruption (1968). Peter Cushing, Sue Lloyd. A surgeon tries to help his maimed fiancée.
11 Best of the Midnight Special
W **Movie:** Goldwyn Follies

1:10
H **Movie:** Tarzan, the Ape Man
S **Movie:** Body Heat

1:15
5 **Movie:** A Double Life (1947). Ronald Coleman, Shelley Winters. An actor tries to handle his complicated stage and personal identities.

1:40
7 **Movie:** Earth 2 (1971). Gary Lockwood, Scott Hylands.

2:00
11 News

2:30
4 Evening at the Improv

11 Solid Gold

2:54
2 **Movie:** Night Terror (1976). Valerie Harper, Richard Romanus.

3:00
9 **Movie:** The Doomsday Machine (1972). Henry Wilcoxin, Mala Powers. At the end of the world, the few remaining people take off into outer space.
W **Movie:** Frankenstein

3:05
H **Movie:** Victory
S **Movie:** Six Pack

3:30
4 Tomorrow's Music Today
11 **Movie:** Appointment With a Killer (1975). Joanna Pettet, Freddie Jones. The wife of a detective takes a case into her own hands.

4:00
4 Mary Tyler Moore

4:42
2 **Movie:** The Great Northfield, Minnesota Raid (1972). Cliff Robertson, Robert Duvall.

4:45
W Men at Work

5:00
11 Biography
S Best of Bizarre

5:05
H Video Jukebox

5:30
11 Christopher Closeup
S Paper Chase—The Second Year

5:45
11 Davey and Goliath

Sun., July 31

6:00
9 N.J. Report
11 News
H Gabe Kaplan

6:30
2 Kidsworld
7 9 News
11 Aprenda Ingles

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 To be announced
11 Robert H. Schuller
S Mark Twain Theatre

7:30
4 Here's Lucy
5 Time for Timothy
7 This Is the Life
9 Jack Van Impe
H **Movie:** Under the Rainbow

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price

8:30
2 Way to Go
4 Austin City Limits Encore
7 Insight
9 Day of Discovery
13 Mister Rodgers

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Wildlife Adventure
9 Oral Roberts
11 Return to the Planet of the Apes
13 Sesame Street
S My Mother Was Never a Kid

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** The Beast From 20,000 Fathoms (1953). Paul Christian, Paula Raymond.
7 Safari to Adventure
9 Point of View
11 Josie and the Pussycats
H **Movie:** The Pirate Movie

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Electric Company
S **Movie:** Star Wars
W My 17th Summer

10:30
2 Public Hearing
4 Visiones
7 Crisis Theatre
9 That's the Spirit
11 Pink Panther
13 Wild America

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan and the Huntress (1947). Johnny Weissmuller, Brenda Joyce.
9 Make Peace With Nature
11 Three Stooges
13 Frontline
W **Movie:** On the Nickel

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** The World of Abbott and Costello (1965). Bud Abbott, Lou Costello. A compilation of A & C clips.
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 News
9 Robert H. Schuller
13 Great Performances: Brideshead Revisited, Part 3
21 Last Chance Garage
H **Movie:** Grease 2
S **Movie:** The Pirate Movie

12:15
5 **Movie:** Sons of Katie Elder (1965). John Wayne, Martha Hyer.

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
5 **Movie:** The Searchers (1956). John Wayne, Natalie Wood.
7 Directions
21 Magic of Animal Painting

1:00
2 Sports Special: Talladega 500 Auto Race
4 National College Rodeo Finals
7 Like It Is
9 **Movie:** Tarzan, the Ape Man (1932). Johnny Weismuller, Maureen O'Sullivan.
11 Honeymooners
13 **Tennis:** Mutual Benefit Life Open
21 Washington Week in Review
W **Movie:** Find The Lady

1:30
11 Three Stooges
21 Wall Street Week

1:45
11 This Week in Baseball

2:00
4 6th Annual Rhythm & Blues Award
11 **Baseball:** Yankees vs. Kansas City Royals
21 Sports America
H Gabe Kaplan as Groucho
S **Movie:** The Red Badge of Courage

2:15
11 **Baseball:** Yankees vs. Chicago White Sox

2:30
5 **Movie:** Mister Roberts (1955). Henry Fonda, Betsy Palmer. An officer on a WW2 cargo ship longs for combat.
7 Entertainment This Week
W **Movie:** Yankee Doodle Dandy

3:00
9 **Movie:** Thief of Baghdad (1961). Steve Reeves, Georgia Moll.
13 Magic of Dance
21 Six-Gun Heroes

3:30
7 This Is the USFL
H **Movie:** The Pirate Movie

4:00
4 Sportsworld
7 **Golf:** U.S. Women's Open
13 Wall $treet Week
21 **Movie:** Bulldog Drummond's Bride (1939). John Hammond, Heather Angel.
31 Washington Week in Review
S Barry Manilow

4:30
2 **Golf:** Canadian Open
7 American Sportsman
9 CNN News
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Bionic Woman
9 Those Amazing Animals
13 Innovation
31 Inside Washington
W **Movie:** If You Could See What I Hear

5:15
11 **Movie:** Final Chapter—Walking Tall (1977). Bo Svenson, Margaret Blye.
H **Movie:** Under the Rainbow

5:30
4 Al McGuire on Sports
13 Firing Line
21 Sneak Previews
31 Cityscope

6:00
2 4 7 News
5 **Movie:** The Anderson Tapes (1971). Sean Connery, Dyan Cannon
9 Road to L.A
21 Numero Uno
31 All About TV
S **Movie:** The Pirate Movie

6:30
2 4 7 News
13 Suzanne's of Upland
21 Matters of Life and Death
31 Searching

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not
9 The Saint
13 Creativity with Bill Moyers
21 Inside Albany
31 Rebop
H The Cat in the Hat
W **Movie:** Friday the 13th, Part 3

7:30
21 Faces of Medicine
31 Getting to Know Me
H Fraggle Rock

8:00
2 Alice
4 Lone Star
5 **Movie:** Desperate Intruder (1983). Meg Foster, Mick Mancuso. A blind woman and an ex-con find love, only to have it threatened by someone else.
7 Matt Houston
9 Straight Talk
11 At the Movies
13 The Heartbreak Turtle
21 Murder Most English: Clouds of Witness
31 Bobby Floyd Aggregate
H **Movie:** Hanky Panky
N **Movie:** Yojimbo
S **Movie:** Star Wars

8:30
2 One Day at a Time
11 Wall Street Journal Report

8:45
W **Movie:** Bad Timing

9:00
2 Jeffersons
4 **Movie:** The White Buffalo (1977). Charles Bronson, Kim Novak.
7 **Movie:** Assault Force (1980). Roger Moore.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: A Town Like Alice
21 **Movie:** Moon Over Miami (1941). Don Ameche, Betty Grable.
31 Amanecer

9:30
2 Newhart
9 World Tomorrow
31 Presente

10:00
2 Trapper John M.D.
5 11 News
9 Jimmy Swaggart
13 The Good Neighbors
31 Crisis to Crisis
H Gabe Kaplan as Groucho
N **Movie:** The Seven Samurai
S Barry Manilow

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Nighttimes: Variety

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Matters of Life and Death
W **Movie:** Fast Walking

11:30
5 David Susskind
7 News
11 Honeymooners
13 Matinee at the Bijou
H Comedy Store's 11th Anniversary Show

11:45
2 Sports Update
4 **Movie:** Cave-in Dennis Cole, Susan Sullivan.
7 Sports Special
S Lone Star Bar and Grill

12 MIDNIGHT
2 **Movie:** Raid on Rommel (1971). Richard Burton, John Colicos.
7 **Movie:** Shamus (1977). Burt Reynolds, Dyan Cannon.
9 **Movie:** Frankenstein (1932). Boris Karloff. Mae Clarke.
11 Streets of San Francisco

12:30
H **Movie:** Cat People

1:00
11 Twilight Zone
W Best of Floyd

1:15
S **Movie:** The Betsy

1:25
7 **Movie:** Snatched (1972). Leslie Nielsen, Sheree North.

1:30
5 Moneyworks
9 **Movie:** Dracula (1931). Bela Lugosi, Dave Manners.
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
11 It's Your Business

2:10
7 **Movie:** Haunts of the Very Rich (1972). Lloyd Bridges, Cloris Leachman.

2:15
4 Positively Black

2:30
11 **Movie:** The Lavender Hill Mob (1951). Alec Guinness, Audrey Hepburn.

2:35
H **Movie:** Penitentiary 2

2:45
4 First Estate

3:00
9 **Movie:** Suez (1938). Tyrone Power, Loretta Young.

3:15
4 News

3:20
S **Movie:** Lunch Wagon

4:00
11 Candid Camera

4:30
11 Abbott and Costello
H **Movie:** The Pirate Movie

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
S Ann of the Wolf Clan

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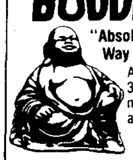

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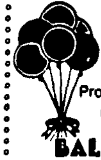

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P—Happy, happy birthday. Love you a million times a billion. J.

Attractive Film Editor—Slim, striking woman of 39, 5'8', literate, well-dressed, stimulating and cosmopolitan. Seeks similar unattached male, 40-60, who is also socially outgoing, professionally and financially successful and in a different field. NYM Box 2252.

Successful Professional—38, with integrity, single, handsome, Jewish, athletic, nature-lover seeks very pretty, creative lady to age 35 with intelligence and sensitivity for walks in the rain, movies, museums, beach, etc. Non-smoker, photo/phone. NYM Box 2253.

Seeks British Lady—White Widowed male, 43, handsome professional. Lasting relationship P.O. Box 138, Belcamp, MD 21017.

Attractive Tall Professional—Male seeks compatible sensual discreet young female for plain fun dates without deep emotional involvement. NYM Box 2254.

Financially Secure Attractive—60 year old widow looking for male peer for relationship fun and travel. Phone/photo. NYM Box 2255.

Genecia—1933 was a very good year. We love you!

Joanie—Happy Birthday. I love you. Hans.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special? Then you should look at *NEW YORK's* newest classified section . . . Strictly Personals. It's the best, fastest and most efficient way to reach over 1.2 million very attractive people.

NEW YORK's readers are the city's active, involved, upscale, professional men and women. The people who are interested and interesting. The people you want to reach.

Talk to the people you'd like to meet. Talk in *NEW YORK's* Strictly Personals. The hottest method of communications in town.

IMPORTANT NOTICE

Strictly Personal ads are very effective for helping people meet people. Every week *New York* Magazine receives and forwards over 700 responses to those interested in love, marriage, romance, etc. If you haven't placed your **Strictly Personal** ad you're missing a great deal. **Effective with the September 5, 1983 issue Strictly Personal rates will change from $14.95 per line to $17.25 per line and the NYM Box charge will change from $10.00 to $11.50.** So stop procrastinating. Order your **Strictly Personal** ad now and meet your special person. Call 212-880-0734, or use the **Strictly Personal** Coupon on page 103 and mail to: Classified Department *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. All Ads accepted at the discretion of the publisher.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. *All ads accepted at the discretion of the publisher. Larger sizes available in increments of* ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

EAST HAMPTON, Northwest

WALK TO WATER

Superb modern cape frame, skylights, glass sliders, living room/fireplace, 3 bedrooms and 2 baths, beautiful pool. A fund of extras. Owner forced to sell quickly, tremendous value $155,500.

AMADEN-GAY AGENCIES
516-324-0041

Columbus Ave (60s/hi)

Bay-Front Beauty

25 ft wide 5 sty cnvrtd Twnhse into many apts. Much original detail & WBF's. $800K/$250K cash. 260-5505
TRANS-MANHATTAN Realty

MINI FARM

Quaint 3 bdrm farmhome on 9.5 landscaped acres, bordering famous trout stream & state lands. Barn, 2 car garage & other outbuildings. All furnishings & farm equipment included. Mint condition. Ready to move in. $73,900.

SULLIVAN COUNTY REALTY
Main St.; Livingston Manor, NY 12758
914-439-5220 Eves: 914-439-5624

EAST HAMPTON

Open your eyes and you'll think you're in Italy! Four-bedroom house, nestled among trees and garden paths leading to patio and pool. Another patio with see-through roof could be a winter garden. Pluses: two-way fireplace, studio, breakfast area, wrap-around deck. $100,000 cash. Owner takes back mortgage. Asking $233,000.

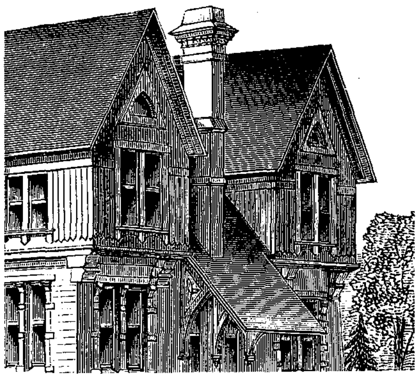
DAVID PORTER REAL ESTATE
Wainscott, N.Y. 11975
516-537-0854

JERSEY CITY, NJ NEAR PATH

HISTORIC DISTRICT GRACIOUS RESTORED VICTORIAN

4-story brownstone, custom kitchen, all new systems, insulated, landscaped, original mantels, chandeliers, Pier mirror, parquet floors. Can't be duplicated at $175,000.

BOYNE REALTY
303 Grove St., J.C. 201-451-0950



Brooklyn Heights Prime Location

ELEGANT LIVING

Superb combination of original detail and modern renovation in one bedroom, plus den, living room, semi-circular dining room, small terrace with French doors, wet bar, new kitchen. $165,000/ $403 mt.
Inquiries: Gabriel Ford, V.P. 212-875-1289

WILLIAM B. MAY CO., INC.
85 Christopher Street, Brooklyn Heights NY 11201

South Norwalk, Connecticut

GOTHIC GEM

On five high acres standing guard over a very special seaside neighborhood. Stately rooms, hi ceilings, wide floorboards. Wine cellar. Music rm. 8 fpls. 8 BR, 5½ bths. The original Wilson House on Wilson Point.

SCOTT ASSOCIATES
22 Old King's Highway South
Darien, Connecticut 203-655-1423

WOODRIDGE LAKE
"The Step Beyond The Hamptons"

The prestigious, year-round resort community in NW Connecticut's historic Litchfield County. 385-acre lake, tennis courts, marina, beaches, pool, equestrian area, clubhouse, much more. Homesites: 10% down, 9½% interest. Homes: owner financing avail.

1-800-243-2508
LANDMARK R.E. COMPANY
Goshen, Conn.

NYC Co-op - CPW, 70's 6 RMS

SAN REMO-EXCLUSIVE

Gracious, grand & gorgeous! Hi flr w/sun + fabulous open views. Ent gallery 17x28, LR, FDR, 2 MBR (conv to 3), lgr mod kitch, maid, 3 bth. *Mint cond thru-out. Prestigious prewar bldg.* Maint $1200. Owner relocating & priced for quick sale ... Call:

BETH SATTINGER 697-8800
Residence: 362-4600 Brown Harris Stevens

Westchester Condo/Tarrytown

. . .Only 38 minute commute to midtown

. . .2 bedrooms/2 baths, eat-in kitchen. Extras including carpeting — all appliances. Beautifully landscaped, former estate. Indoor/outdoor pool. Tennis and racquetball courts. Call 914-531-8244 — evenings better. $139,900.

SUFFERN, N.Y. ROCKLAND COUNTY
29 Miles NYC

ESTATE AREA

UNIQUE CEDAR AND GLASS CONTEMPORARY designed to meet the needs of special people who enjoy the INFORMALITY of contemporary living yet insist on QUALITY. FIREPLACES, GOURMET KITCHEN, SKYLIGHTED LOFT. Magnificent 3½ ACRE GROUNDS: WOODLANDS, TERRACED GARDENS, PATIOS, 20 x 40 INGROUND POOL, CABANA ... $280,000.00

ROCKLAND REALTY
BETTER HOMES & GARDENS
914-624-8600

100% MAINTENANCE FREE LIVING ON TROUT RIVER

You Own and View 700' of renowned Trout River Besides being nestled in a NATURALIST HAVEN of 5 minus acres and contiguous to State Lands & all it entails. The 3 bdr. "Stunningly Styled" Home is—a—Delight! $135,000.

VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

N.Y. CITY TOWNHOUSES
MINT & MARVELOUS

EAST 60's. Smashing tnhse, custom-built for celebrity. Dramatic decor w/every amenity; magnificent roof garden & secluded patio off master suite. Delivered vacant. Offered furnished at $3,200,000.

EAST 80's. 4 sty tnhse, commercially zoned w/ fully equipped duplex restaurant; large stunning terrace & south garden + two 1 bedrm apts. Delivered vacant; $950,000, cash & terms.

CALL HELENE FIELDS or
ELINOR BRISBANE, (212) 355-7480
BRISBANE/FIELDS REALTY

Penna. 3½ hrs. West of N.Y.C.

COUNTRY RETREAT

Secluded home with private lake, boathouse and beach. Six stable barn, with modern artist studio and office above. 55 acres land & woods. $165,000.

Call Owner 212-684-6275
717-922-1123

FABULOUS HIDEAWAY!

Exquisite and exceptional 4 bdrm, 4 bath Ranch i Croton Lake area on 4 private acres with heated pool! Liv rm/fpl, huge deck off country kit, separate guest cottage. A midsummer's dream a $198,500.

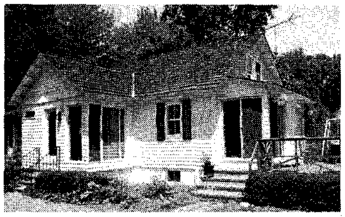
CARRETTA
(914) 762-2300

NEW LEBANON, N.Y. RT. 20/22

18 CENT. STONE HOUSE ARTIST WRITERS DREAM

7 + acres on Shaker Rd. 3700 Sq. Ft. Living Space, Pond—Reduced $400,000—Also adjoining 50 acres + Stream, Springs

J.I. VISCARDI & CO. LTD.
212-794-0345
Co-ops & Condos in Manhattan Available



A WEEKEND OR FOREVER HIDEAWAY

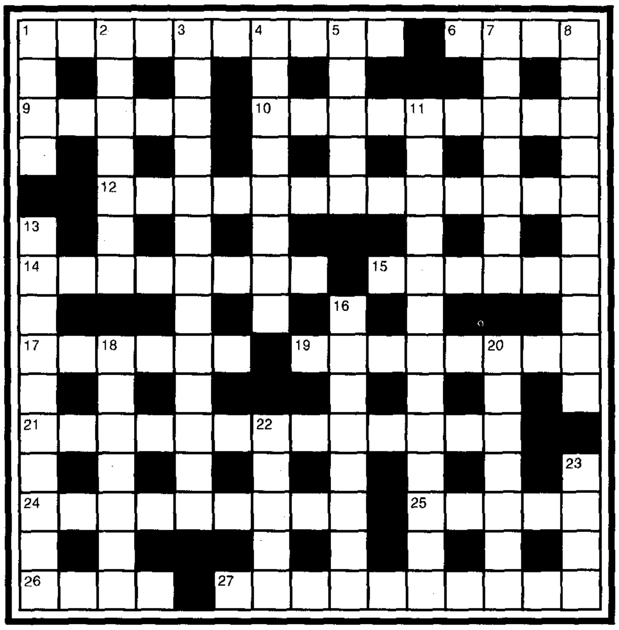
In the quiet countryside near Princeton and only 55 rail minutes from NYC. Living room with cathedral ceiling, balcony, and free standing fireplace; dining room; excellent kitchen; master bedroom and bath. Upstairs, additional bedroom with sleeping alcove, study area with balcony and skylight. Large redwood deck overlooks a lovely half acre with great trees and shrubs. $158,000

Stewardson-Dougherty Realtors
366 Nassau Street, Princeton, New Jersey 08540
Tel: (609) 921-7784

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Must be reached to get halfway when on the run in the American game. (6, 4)
6 Tiny degree of growth. (4)
9 It's less warm here abroad and about to go into reverse. (5)
10 Old male admirers are no go-ahead types. (9)
12 Still mix-up north of the Border! (7, 6)
14 Subjects to uncomfortable heat, causing normal swellings. (8)
15 He inclines to be less gross. (6)
17 The endless evidence of decay in force. (6)
19 It rose to get something shelled. (8)
21 Every butcher initially makes a start in the market that's plainly not in the West End! (7, 6)
24 Take a drink during darts finish? Strange! (6, 3)
25 Being very displeased, I speed! (5)
26 Top people in the gallery. (4)
27 Poles quickly rent sets out for birds' homes! (5, 5)



Down

1 Brief fall of rain over the strip of sand. (4)
2 One with real ambition in the plant? (7)
3 Feels events to be different, or involved, which is when such resolution will be needed. (6, 2, 5)
4 Bled in feud perhaps! That's enough to perplex! (8)
5 Upset a southern boy in the greenery. (5)
7 Minister turns up in school football team. (7)
8 Performs the duties of cashiers (10)
11 Croon its heart out according to the score! (13)
13 Saw Rover after the pudding. (7, 3)
16 Doctor took artist and novice to the island, decent chap! (5, 3)
18 Revolutionary cues evolved inside and saved for us. (7)
20 Hostile attacks concerned with highways. (7)
22 Tender in harbour? (5)
23 Collections for tennis. (4)

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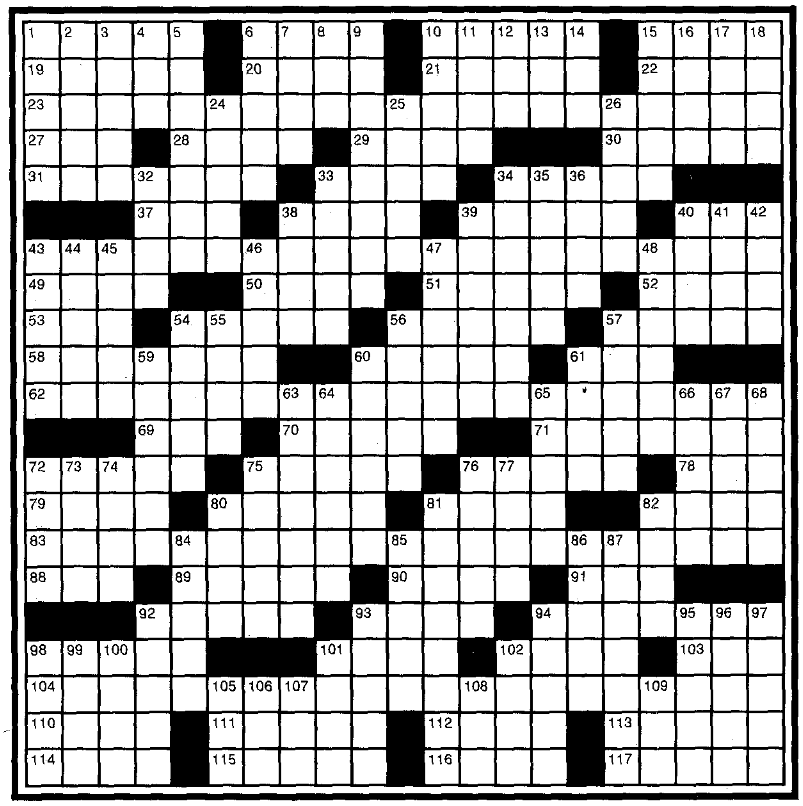
'COCK-A-DOODLE-DOO':'CUE CROSSWORD'/By Maura B. Jacobson

Across

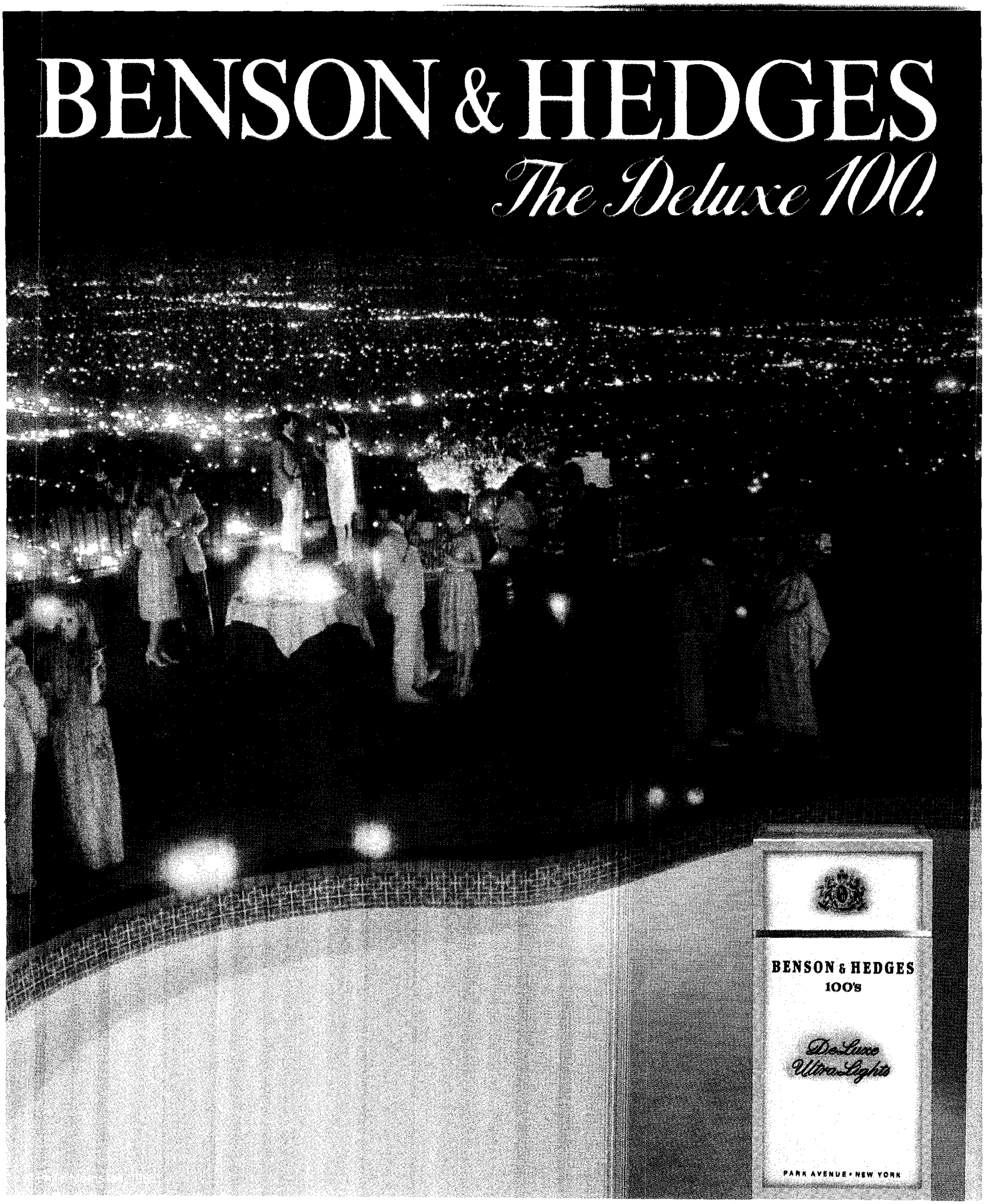
1 Bloodhound's clue
6 Bit of foliage
10 Lab dish
15 Hansoms
19 Winter drink
20 Wingate of W.W.II
21 Zodiac ram
22 City on the Jumna
23 Start of a limerick
27 Buddy
28 Mexicali money
29 Filmdom's Veronica
30 Serendipitous spots
31 Windflower
33 Writer Ephron
34 Rice field
37 High, in music
38 Covenant
39 Propelled a raft
40 "So in love with you ——"
43 Limerick II
49 Scouting outing
50 O'Neill title trees
51 Oahu porch
52 River of Ireland
53 Here: Fr.
54 —— Lama
56 Cookie grouping
57 Follow as a result
58 London farewell
60 Try the flavor
61 Part of T.G.I.F.
62 Limerick III
69 Female ruff
70 Producer Mervyn
71 "Wonderland" illustrator
72 Shell out
75 Poe's middle name
76 Cape Cod town
78 Fi's partner
79 Niger's neighbor
80 Like —— in a china shop
81 Claiborne's subject
82 Tide type
83 Limerick IV
88 It goes with crumpets
89 Takes to the hills
90 Demolish in Devon
91 —— Beta Kappa
92 Othello's countrymen
93 Skeletal
94 More starchy
98 Crude mouth organ
101 After-bath sprinkle
102 Interrupter's sound
103 HdeuxO
104 End of the limerick
110 Turf for fuel
111 One of a famed double-play trio
112 Sunrise direction
113 Really ready
114 Presque ——, Maine
115 Heavenly sustenance
116 Locale
117 Tears asunder

Down

1 —— Flow
2 Arthur —— Doyle
3 Lycée
4 Lon of Cambodia
5 Immature frog
6 Off the leash
7 Suffix for switch or sock
8 Sellers' lures
9 Equine joints
10 Ski jacket
11 Huron's kin
12 Pewter ingredient
13 Gun the motor
14 "There —— tavern. . ."
15 Dieter's no-no
16 Grippy feeling
17 —— Mawr
18 Give the lip
24 Oscar de la ——
25 Give —— (heed)
26 "Pagliacci" lady
32 Spouse
33 Biblical mother-in-law
34 Leaps down (upon)
35 Abdul's Almighty
36 Cold-cuts mart
38 Theda's colleague
39 Nebraska river
40 Affected mannerisms
41 Diner's guide
42 Peekaboo words
43 What one
44 Nouveau ——
45 Dust bowl refugees
46 Under
47 Garish
48 Character played by Guillaume
54 Dehydrated
55 ——-de-camp
56 Wand for Mehta
57 Sociological prefix
59 Boxer Shavers
60 Serf
61 Birthday-cake specialist
63 Lights up: poetic
64 "—— what he heard and saw": Gray
65 Practice piece
66 Stair part
67 Ten, to the ancients
68 Freudian and ferry
72 Struck, old style
73 Not ruddy
74 Fitzgerald of scat
75 Capp hero
76 Stowe slave girl
77 Cast assignment
80 One of the Guthries
81 Soon-to-be brides
82 Unsophisticated
84 In the works
85 Sing lustily
86 Quicker to learn
87 Wail softly
92 Before Carlo or Cristo
93 Lightweight wood
94 "On the Beach" author
95 Simulate
96 Lessened pressure
97 Remorseful ones
98 Poilu's cap
99 Blvds.
100 Fervor
101 Partner of toss
102 Adjutant: abbr.
105 Doubled border
106 Le Gallienne
107 Calligrapher's need
108 Skater Babilonia
109 Gordon Mac——



Solutions to last week's puzzles appear on page 94.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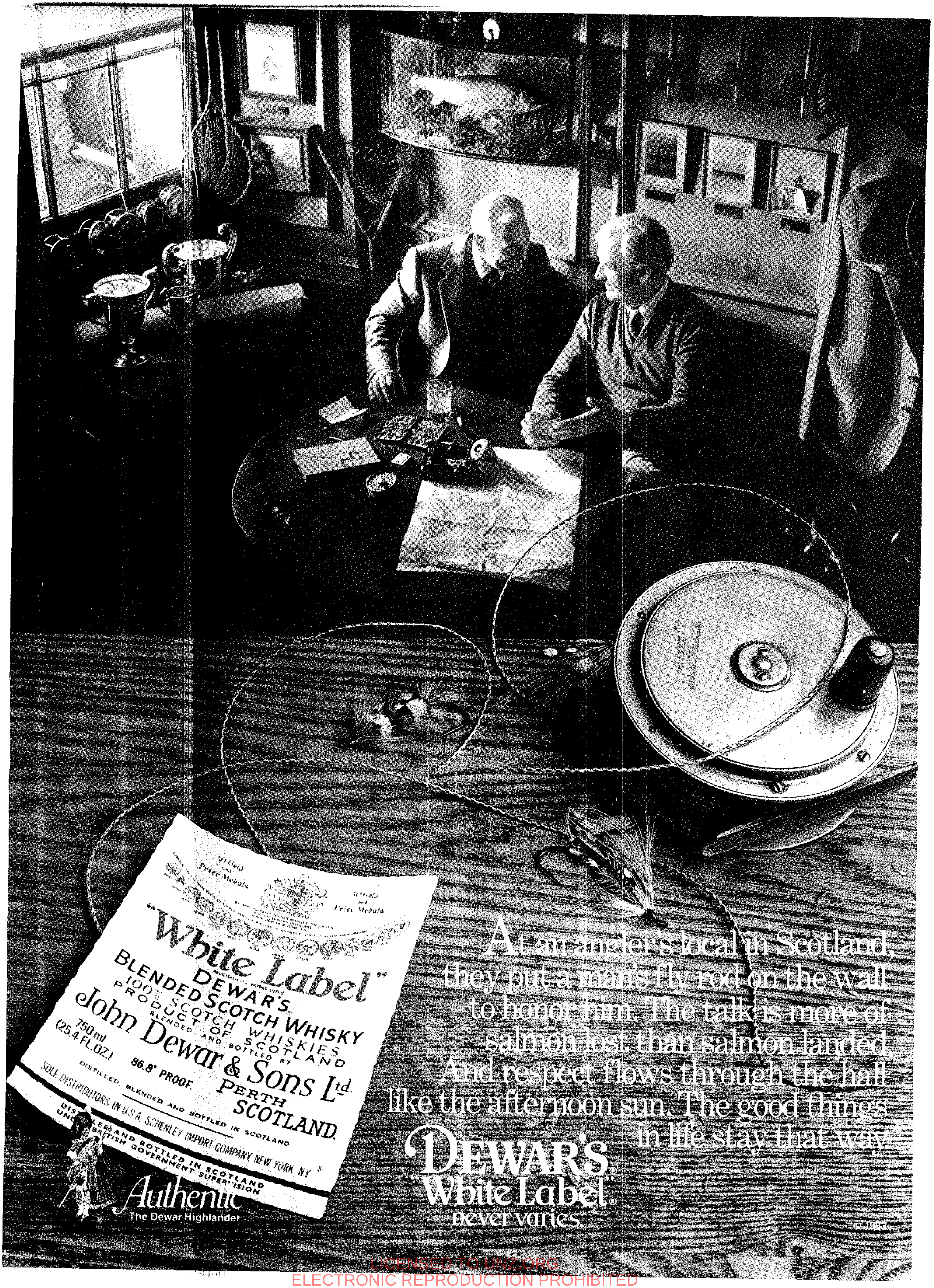
The Deluxe 100.
BENSON & HEDGES
100's
DeLuxe
Ultra Lights
PARK AVENUE • NEW YORK

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Deluxe Ultra Lights

Only 6 mg, yet rich enough to be called deluxe.
Regular and Menthol.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50 Gold and Prize Medals
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